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PRINCIPLES OF TANTRA

PART II

THE TANTRATATTVA OF ṢHRÎYUKTA ṢHIVA CHANDRA VIDYÂRNAVA BHATTÂCHÂRYYA MAHODAYA

WITH AN INTRODUCTION BY

SHRÎYUKTA BARADÂ KÂNTA MAJUMDÂR

EDITED BY

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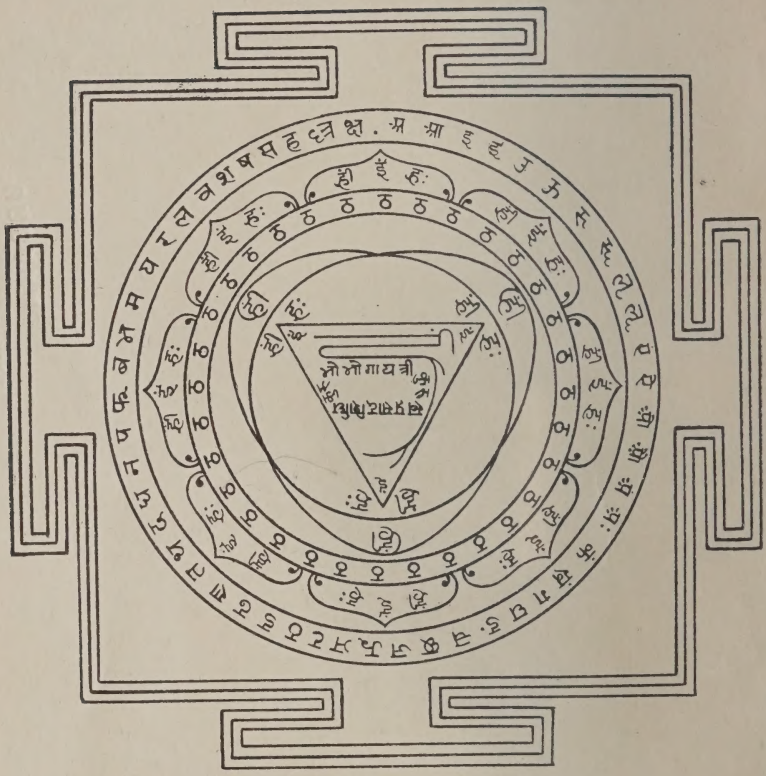

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PREFACE

THIS second volume of Tantratattva, the translation of which is primarily the work of Sj Jnânendralâl Majumdâr, is the last. In the Preface to the First Part I spoke of the preparation of a third section, dealing with the philosophical bases of Tantra. I greatly, however, regret to announce the unexpected death of Pandit Shiva Chandra about the middle of this year. This particular project therefore unfortunately falls to the ground, and the work is limited to the dimensions in which it was first issued some twenty-two years ago. The philosophical aspect of the Tantra will, however, be found touched upon in the Introduction from the pen of Sj Baradâ Kânta Majumdâr which follows, and I have myself further set out my own views on this part of the subject in my forthcoming work on "The Six Centres and the Kundalinî Power." The work here translated is, as already stated, that of an Indian mind unaffected by Western thought. On the other hand, a knowledge of the latter gives a special value to the Introduction which precedes it. Apart from its intrinsic merits, it has such value as being the record of the views of an English-educated Hindu, who finds in the conclusions of recent Western science a corroboration of his ancient Eastern beliefs. Its author is now an old man, to whom the Tantra has been the subject of study for many years. He yet modestly says (p. lxii): " I have attempted to give the reader the result of a general survey of the philosophy upon which Tantrik Sâdhana, or self-culture, is based. But in so recondite and unfamiliar a subject, when the correctness of every individual interpretation may be called in question, the

reader is requested to go himself to the source, and there, with faith and devotion, and under the guidance of a Guru, drink of its waters."

So far as I have examined the matter, I find myself to be in general agreement with his statements as to what constitutes the teaching of the Tantra on the matters dealt with. This agreement does not, however, necessarily extend to every statement or to all matters of detail. Some of these are open to discussion, as he admits. I should, for instance, myself dispense with the "magnetic current" to which the Introduction refers at p. lxxxvi with reference to the worship of images, and would deal with the matter as one of purely transformed consciousness in the worshipper himself. Some things also are from the limited character of the Introduction unsaid.

As the reader will see for himself, Sj B. K. Majumdâr treats his subject from a religious standpoint. There are, in fact, two lines of work in the Tantra—namely, religion and magic. It is with the former that the author of this book and of the Introduction which follows deals. There are to be found described in the Tantra practices which have nothing to do with religion in its proper sense, and are indeed opposed to it. Such are deemed "obstacles" by all those who are desirous of liberation. Thus what is called Nâyikâ Sâdhana, or the invocation of female spirits, is alleged in the Tantric works to have the effect there described. But nevertheless the same Scriptures assert that these and other practices exist "for delusion." So the Shâktânanda Taranginî says: "Avidyâ binds the Sâdhaka with Karma, and destroys knowledge. Therefore it is that Vidyâ should be worshipped, but Avidyâ never." But why, it may be then asked, are such practices to be found in the Tantra at all, if it be admitted that they destroy and delude? This is a characteristically modern question. A complete answer to it would, however, on account of its length, be out of place. It is sufficient here to say

that the Tantras are an encyclopædia of all the sciences on all the planes, though the worker on the higher path is also taught not to venture below. A statement in a work on "Toxicology" that such and such substances will, if compounded, produce a deadly poison is a description of simple fact, and not an invitation to compass thereby the death of a neighbour who stands in our way. A correct recipe may have been given, but he who so employs it is likely to incur the extreme punishment. In the same way there are spiritual executions. I raise the question to distinguish that aspect of the Tantra of which the author of the Introduction and myself speak from practices with which we are not here concerned.

The Introduction also limits itself to a short review of the contents of the Tantra in the sense above described. Notwithstanding the present fashion in English-educated India, Sj B. K. Majumdâr has not essayed historical speculation. Whilst every form of knowledge has its use, the Indian mind rightly apprizes as of the highest value the world of ideas, deeming the question of their "historical" origins and development to be, as it in fact is, of much inferior importance. To the Western, and in particular the English, Sankritist the position is in general reversed. For, from the point of view he not uncommonly adopts, Indian civilization has little, if any, intrinsic value of its own; the bulk of its content—religious, philosophical, scientific, and artistic—being *demodé* where it was not in its inception altogether absurd. In such case the only issue of importance is the question, When, where, and whence did these various "errors" and "absurdities" arise, and how they developed and propagated? Yet they are not altogether niggardly of compensation even to such an inquirer, for material which is itself without value may yet be so put together as to make very good history. I do not myself share these views, since I find that many Indian concepts conform to the results of the most recent scientific and psycho-

logical research and metaphysical speculation, not to speak of other matters which demand, and in fact obtain, a different kind of verification. The historical aspect of the question is not, however, to be neglected, and I therefore avail myself of this opportunity of adding some observations to those I have already made in the first volume, and which have been suggested to me by criticisms received since its publication.

When it is asked what is the doctrine of the Shâstra of which this work treats, it is necessary to clearly understand what is meant by " the Tantra." It is sometimes held that " the Tantra " is something altogether different from and wholly unconnected with ordinary prevalent " Hinduism," to use a convenient, though in itself vague, term. According to this view, the doctrines and practice of " the Tantra " are really foreign to ordinary Indian thought. Another and less extreme view agrees with the last mentioned in so far as it holds that there is in " the Tantra " a nucleus of doctrine and practice which is specially " Tantrik " in the sense that it is different from general Indian doctrine and practice and the particular teachings and practices of all others of its various sects. It is then suggested that around this nucleus has accumulated a body of doctrine and practice which the Tantra shares in common with other Shâstras. In this view the supposed " original Tantra " has borrowed doctrine and practice both from the general Hinduism and its particular divisions of worshippers, and has incorporated them into a composite system which is then called " Tantrik."

The result, on this view, is that the Tantra is an amalgam consisting of a hypothetical nucleus, foreign in its character to Hinduism proper, enveloped by a number of other doctrines and practices borrowed by it from the latter. Those who hold by this theory of an original nucleus have not yet told us what it precisely is, or when it arose, nor whence it came, nor, indeed, where we may

look for it. This theory may or may not be correct, but before we can be called upon to accept it, it must be established by evidence. Until then our hesitation to do so seems warranted by the fact that doctrines and practices which have been alleged to be specifically "Tantrik" have their counterparts in the Vaidik achâra (way or practice). Thus the use of flesh, fish, and wine,[1] which are supposed to be peculiar to one form of the Tantrik ritual, was common in the Vaidik age. The Mahâbhârata, Harivansgha, Kâlikâ, Mârkandeya, and Kûrma Purânas also refer to the consumption of wine, meat, and flesh. As regards "the fifth," even if we exclude Upanishads and other Shâstras, which are alleged by some to be of sectarian authority only, we find a ritual use of that Tattva, though doubtless in different form, in the Mahâvrata of the Aitareya Âranyaka and in the Vâmadevyam Vrata of the Sâma Veda. In this connection reference may be made to the Brahmavaivarta Purâna. Magic, again, with which the Tantra has been particularly charged, forms a large part of the Atharvaveda.

Then, as to the worship of Shakti or Devî, reference is made to Her in the Veda, such as the Sarasvatîsûkta, in the Yajur Veda the Lakshmi Sûkta, and in the tenth Mandala of the Rig Veda the Devî Sûkta;[2] and we have in the Upanishads[3] the story of Umâ appearing in a blaze of light to Indra and the other Devas, to prove to them that it was not by their Shakti that they lived and moved, but that all which was done was so done by virtue of that Mahâshakti. Touching this subject, nothing more is taught by the Tantra, though one portion of it has doubtless greatly elaborated, both on its theoretical and practical side, the magnificent doctrine of Shakti, or the Power or Energy of the Brahman whereby the Universe

[1] The term is here and elsewhere used by me in a general sense for intoxicating beverages. In India wine is also made of other substances than the grape—*e.g.*, honey, rice, molasses, etc.

[2] See Introduction, p. xliv, to Vol. I., "Principles of Tantra."

[3] *Ibid.*

originates. Though this notion of Shakti is of great importance in the Tantra, it is by no means the peculiar appanage of that Scripture, but is, like other concepts, shared by it with other Indian Shâstras, commencing, as above mentioned, with the Mûlashâstra—that is, the Vedas and Upanishads. It is, however, of special importance in Tantra, because one of its schools has developed, presented, and emphasized the doctrine, and has moulded its scheme of Sâdhana and worship in such a way as to be the practical expression of its form of theoretical exposition. Thus, on the one hand, we have in what are called for convenience the Shâkta Tantras, a philosophical doctrine of Shakti fully developed on the one side (Jnânakânda), and devotion to and worship of the World-Mother on the other (Upâsanâkânda). As the notion of Shakti is accepted by other classes of Indian worshippers,[1] the promulgation of this cult has historically done much to weld together the different Indian sects through the recognition of a bond of common unity which the acceptance of the doctrine of Shakti implies. To this the Shaktisangama Tantra[2] refers when it says: "For the purpose of creation various religions have been promulgated, such as those of the Shâktas (worshippers of Shakti), Shaivas (worshippers of Shiva), Vaishnavas (worshippers of Vishnu), Ganapatyas (worshippers of Ganesha), Sauras (sun worshippers), and Buddhists, and many others. These sects often blame one another, and yet a harmony may be found. Explanation has been given of these doctrines in order to bring about this unity. In order to attain this all should worship the Devî Kâlikâ, the Saviour (Târinî). I have promulgated the Shâkta cult in order to demonstrate the unity of the fourteen

[1] In varying ways—thus some worship Shaktimân, "He who is the possessor of Shakti" in varying Deva forms; others worship Shakti Herself—philosophically there is no difference, as the possessor of Shakti and Shakti are one and the same.

[2] Eighth Patala cited with text in Nagendra Nâth Vasu's "Archæological Survey of Mayûrabhanja," p. lx.

branches of knowledge.[1] The Goddess Bhavatârinî is the Deity presiding over the four Vedas, and the Goddess Kâlikâ is the Deity presiding over the Atharva Veda. Though different sects find fault with one another, a harmony may be established between these seemingly contrary doctrines. In order to bring about this desired harmony all sects should worship Kâlikâ, the Saviour of the world. Rites, according to the Atharva Veda, cannot be performed without Kâlî or Târâ.[2] She is called Kâlikâ in Kerala (Malabar), Tripura in Kashmir, and Târâ in Gauda (Bengal). She is the Kalottara or chief Divinity of Kâlottarayâna.[3]

"It appears," says the author of the work last cited, "that from the above passages of the Shaktisangama Tantra the Shâkta or Tantrika cult was promulgated in order to effect harmony among the various jarring sects. The result was that all the sects began to worship the female Energies of their own respective Deities.[4] Some accepted a few Shaktis, others accepted many.

"This is perhaps the reason," he adds, "of the great fellow feeling between the Hindu and the Buddhist Shâktas, as well of the rites of the one being found in the Tantras of the other, and *vice versa*, for, according to Dr. Kern,[5] the development of Tantrism is a feature that Buddhism and Hinduism in their later phases have in common."

So far I have referred only to what are called the Shâkta Tantras, or those Tantras which predominantly[6] deal

[1] That is, as the verse says, Purâna, Nyâya, Mimânsa, Sângkhya, Patanjala, Vedânta, Dharmashâstra, Anga, Chhanda, Astronomy, and the four Vedas.

[2] Vinâ kâlîng vinâ târâng nâtharvvano vidhi kvachit. See last note.

[3] One of the Buddhist sects.

[4] Thus establishing a common worship of Shakti, whatever be the form the latter might assume in the different sects.

[5] "Manual of Indian Buddhism," p. 133.

[6] In all Tantrik cults Shakti is worshipped; for where Shiva or Vishnu are the Ishtadevatâ, Shakti is necessarily associated with them.

with the worship of Shakti or Devî, the great Mother of the Universe. Thus, in the Shaiva Tantras, or rather in the Shaiva (as distinct from Shâkta), worship governed by the Âgama, the use of wine and animal-food is forbidden[1]—on the other hand, matters which appear in the Shâkta Tantras occur elsewhere. The particular Yoga called Shatchakrabheda, or matters dealt with by it, are to be found referred to in some of the Upanishads and Purânas, and in the works on Hathayoga, such as Shivasanghitâ, Gherandasanghitâ, and Hathayogapradîpikâ. It has indeed been suggested that the Tantriks borrowed this Yoga from "Nathism." There are some who think that they have given both fact and explanation when they have invented a name. But what proof is there that the Hathayogis were not Tantriks, or that the latter did not also include as part of its doctrine Hathayoga. And if the two were different from one another, which borrowed from the other and what is the proof of it? The matter is of subordinate interest. It is more important to know whether this Tantrik Yoga is confined to and is the invention of the Tantrik and Hathayogî, or whether it has its roots in common Indian tradition. The Tantra is called the Mantrashâstra, but Mantras are not confined to the Tantra. It deals with the theory of sound (Shabda), but so did the Mimângsakas. It mentions the twenty-five Tattvas, but these are drawn from the Sângkhya. There are Tantrik works which are Vedântik in their general trend and aim. If there be one subject which appears to distinguish the Tantras it is portions of its ritual, such as the Yantras, Mudrâs, Vîjas, Bhûtashuddhi, and so forth. Indeed, it is more by these than anything else that the "Tantrik" character of a work is established, and yet we find portions of this ritual

[1] In some forms of worship substitutes are prescribed (see Introduction to my Tantra "of the Great Liberation"). This practice of substitution has, I am informed, been extended even to such Upakriya as Shavâsana, where the corpse is made of Kusha grass.

in the Purânas. Further there appear to have been varieties of traditions or schools in the Shâstras which are gathered together under the collective name of Âgama, which after the Upanishadic age regulated the temple and domestic rituals. Which (or is it all of these) constituted the alleged Tantrik "nucleus"? There are thus the Tantras of the three Krântas.[1] There are also what are called the Five Amnâya,[2] not to mention the Shaiva, Shâkta, and Vaishnava divisions of Tantrik worshippers. Though the fact is not generally known certain Tantras are alleged to have authority in different ages and places. Thus certain existent Tantras, such as the Kâlîvilâsa, are alleged not to be in force in the present Kalpa, but to represent a prior tradition.[3] So this Kâlîvilâsa and other Tantras are said to have been operative in Ashva Krânta in the Kâlakalpa. Of such the Mahâvishvasâra Tantra says that Tantras which belong to other Kalpas exist for the delusion of unbelievers (Pâshandas). The burden of proof is on those who put forward a theory or hypothesis in these matters. Present historical knowledge is not enough to answer the various questions here raised. I prefer myself to proceed as far as possible upon the sure ground of fact and not upon historical surmises, for which there is at present at least no sufficient evidence, and which are not infrequently prompted by a dislike of the Shâstra, and therefore by a desire to dissassociate it altogether from the common current of Indian tradition. In any case doctrine and practice are of greater importance than the question of historical origins. But those who are interested in this form of research should first

[1] See "Principles of Tantra," Vol. I., Introduction.

[2] Uttarâmnâya, Dakshinâmnâya, Pûrvâmnâya Pashchimâmnâya Urddhvâmnâya.

[3] In the 28th Patala of this Tantra Kâlî is represented as saying to Krishna: "After this day of Brahmâ you will become the beloved of Râdhâ, who will be born of my body"; and the 35th Patala refers to Krishna, Nanda, Râdhâ of the third (present) Kalpa. It is noteworthy that in the 10th Patala wine is forbidden in the Kaliyuga; and Patala 4 directs all to follow the Âchâra of the Pashu.

study and endeavour to understand the living Tantra with the aid of those who profess it, and then accumulate the facts upon which alone any historical hypothesis of value can rest.

Whatever theories may be advanced as to the existence and origin of some elements in the Tantra peculiar to itself, there is no doubt that as it now stands it embodies a large number of others which are to be found in other Shâstras, both religious and philosophical, though some of these are expressed by this Scripture according to its own peculiar terminology and form of exposition. But if we deal with the facts as they are known to exist now and have existed for unknown centuries past, we find that the Tantra embodies and is interwoven with the general fabric of "Hinduism," of which it is an integral and closely associated part. Professor de la Vallée Poussin was then, it seems to me, right when, in answer to one of his English critics, he said of the Tantras: "Je constate qu'ils sont inhérents à toutes les formes religieuses de l'Inde."[1]

In a similar manner a critic of a previous work of mine[2] incompetently complained that in a general account I there gave of some portions of Tantrik doctrine I had dealt with beliefs and practices to be found in other Shâstras and systems of philosophy, a procedure which he charged was calculated to mislead others into the belief that they formed part of Tantrik teaching. A want of knowledge was here displayed. Why, he queried, had I dealt with the Sângkhya, thereby "creating for the

[1] From a letter to Professor Rhys Davids, dated November 29, 1896, published in *J. R. A. S.*, January, 1899. He adds: "Ils vous choquent, j'en suis chagrin; mais avouez que je n'y peux rien. Déclarer inutile l'étude des Tantras sous pretextes qu'ils sont modernes c'est vraiment abuser d'une premisse peu stable et mal definie."

[2] Mahânirvâna Tantra. I should like to here state that the Introduction which I wrote for that work does not in any way profess to be an historical criticism. It was a simple and very abbreviated statement of some generally accepted notions and practices prevalent in the Tantra as it exists to-day.

thousand and first time the false impression that the Tantra was concerned with it." This criticism, which is a display of ignorance, might equally well be directed against the work here translated, which not only cites the Tantra, but also the Purânas, Darshanas, Smriti, and Vedas.

The answer is the simple one that I dealt with some of the notions of the Sângkhya because they are expressly incorporated in the Tantras and Tantrik works with which I was conversant. I may refer my reader by way of example to the first chapter of the celebrated Prapanchasâra Tantra,[1] and to the well-known and authoritative treatise, Shâradâ Tilaka. From what source other than the Sângkhya did the former derive its notions of Purusha, Prakriti, Buddhi, Ahangkâra, and the other Tattvas, the Gunas, and so forth ? And of a passage in the second the great Tantrik Commentator Râghava Bhatta expressly says: "Here the Sângkhya doctrine is exposed." From what source again but the Vedânta does the Tantra derive those doctrines which reconcile the Sângkhyan dualism in the unity of the Brahman ? The Tantra, in fact, could not claim to be an authoritative Indian Shâstra if it did not recognize commonly accepted Indian doctrines.

According to orthodox teaching, all Shâstras, just as truth itself, constitute a unity. Otherwise the Tantra would be a mere sectarian Scripture out of all relation with common Indian beliefs, and essentially foreign to them. But a Scripture which is not in essential agreement with other Shâstras is itself no Shâstra at all. The Shâstra, therefore, generally accepts and incorporates such common beliefs, though it may present them in its own peculiar way and terminology, and though it seeks practically to realize them by its own peculiar methods. It is in fact the latter which is the chief characteristic of this Shâstra. The sphere of Indian religion has three departments, respectively known as Karmakânda (or formal ritual in its Vaidik sense), Upâsanâ Kânda (or

[1] Published as the third volume of my "Tantrik Texts."

psychological worship), and Jnâna Kânda (or esoteric knowledge). It is the second which is the peculiar subject of Tantra. Thus, again, it is said that ritual in its widest sense, as including both Karma and Upâsanâ, is threefold —that is, Vaidik, Tantrik, and Mixed (Mishra), or Pauranik. But each of these, according to Indian teaching, has in common certain philosophic and religious doctrinal bases. When I speak of "the Tantra," I refer to what passes under that name to-day[1] so far as it is known to me, and not some hypothetical doctrine of past time of which at present we know with certainty nothing. In a review, however, of the first volume of this work an Indian writer, in the *Prabuddha Bhârata*[2] made the following remarks on what he believes to be the origin of the Tantra. His speculations, whether correct or not, are of such interest that I quote them in full. He writes:

"Hitherto all theories about the origin and the importance of the Tantras have been more or less prejudiced by a wrong bias against Tantrikism which some of its own later sinister developments were calculated to create. This bias has made almost every such theory read either like a condemnation or an apology. All investigation being thus disqualified, the true history of Tantrikism has not yet been written; and we find cultured people mostly inclined either to the view that Tantrikism originally branched off from the Buddhistic Mahâyâna or Vajrayâna as a cult of some corrupted and self-deluded monastics or to the view that it was the inevitable dowry which some barbarous non-Aryan races brought along

[1] Similarly, in the letter of Professor de la Vallée Poussin, from which I have already cited, he says: "M. R. appelle Bouddhisme la doctrine prêchée, par Sakyamuni; j'appelle Bouddhisme l'état général de croyance qui s'est condensé autour du nom du Buddha." In the case of the Tantra the reasons for such a course are much stronger; for whilst we do know something of the origins of Buddhism, those of the Tantra are obscure.

[2] A journal published at the Mâyâvatî Âshrama, founded by the late Svâmi Vivekânanda in the Himâlayas (issue of July, 1914).

with them into the fold of Hinduism. According to both these views, however, the form which this Tantrikism—either a Buddhistic development or a barbarous importation—has subsequently assumed in the literature of Hinduism is its improved edition as issuing from the crucibles of Vedic or Vedantic transformation. But this theory of the curious co-mingling of the Vedas and Vedânta with Buddhistic corruption or with non-Aryan barbarity is perfectly inadequate to explain the all-pervading influence which the Tantras exert on our present-day religious life. Here it is not any hesitating compromise that we have got before us to explain, but a bold organic synthesis, a legitimate restatement of the Vedic culture for the solution of new problems and new difficulties which signalized the dawn of a new age.

" In tracing the evolution of Hinduism, modern historians take a blind leap from Vedic ritualism direct to Buddhism, as if to conclude that all those newly formed communities with which India had been swarming all over since the close of the fateful era of the Kurukshetra War, and to which was denied the right of Vedic sacrifices, the monopoly of the higher threefold castes of pure orthodox descent, were going all the time without any religious ministrations. These aryanized communities, we must remember, were actually swamping the Vedic orthodoxy, which was already gradually dwindling down to a helpless minority in all its scattered centres of influence, and was just awaiting the final blow to be dealt by the rise of Buddhism. Thus the growth of these new communities and their occupation of the whole land constituted a mighty event that had been silently taking place in India on the outskirts of the daily shrinking orthodoxy of Vedic ritualism, long before Buddhism appeared on the field, and this momentous event our modern historians fail to take due notice of, either, it may be, because of a curious blindness of self-complacency or because of the dazzle which the sudden triumph of Bud-

dhism and the overwhelming mass of historical evidences left by it create before their eyes. The traditional Kali Yuga dates from the rise of these communities, and the Vedic religious culture of the preceding Yuga underwent a wonderful transformation along with the wonderful attempt it made to aryanize these rising communities.

" History, as hitherto understood and read, speaks of the Brahmins of the pre-Buddhistic age—their growing alienation from the Jnâna-kânda or the Upanishadic wisdom, their impotency to save the orthodox Vedic communities from the encroachments of the non-Vedic hordes and races, their ever-deepening religious formalism and social exclusiveness. But this history is silent on the marvellous feats which the Upanishadic sects of anchorites were silently performing on the outskirts of the strictly Vedic community, with the object of aryanizing the new India that was rising over the ashes of the Kurukshetra conflagration. This new India was not strictly Vedic, like the India of the bygone ages, for it could not claim the religious ministrations of the orthodox Vedic Brahmins, and could not therefore perform Yajnas like the latter. The question, therefore, is as to how this new India became gradually aryanized, for aryanization is essentially a spiritual process, consisting in absorbing new communities of men into the fold of the Vedic religion. The Vedic ritualism that prevailed in those days was powerless, we have seen, to do anything for these new communities springing up all over the country. Therefore we are obliged to turn to the only other factor in Vedic religion besides the Karma-kânda for an explanation of those changes which the Vedic religion wrought in the rising communities in order to aryanize them. The Upanishads represent the Jnâna-kânda of the Vedic religion, and if we study all of them, we find that not only the earliest ritualism of Yajnas was philosophized upon in the earlier Upanishads, but the foundation for a new, and no less elaborate, ritualism was fully laid in many of the later

Upanishads. For example, we study in these Upanishads how the philosophy of Pancha-upásaná (fivefold worship —viz., the worship of Shiva, Devî, Sun, Ganesha, and Vishnu) was developed out of the mystery of the Pranava (' Om '). This philosophy cannot be dismissed as a post-Buddhistic interpolation, seeing that some features of the same philosophy can be clearly traced even in the Brâhmanas—*e.g.*, the discourse about the conception of Shiva.

" Here, therefore, in some of the later Upanishads we find recorded the attempts of the pre-Buddhistic recluses of the forest to elaborate a post-Vedic ritualism out of the doctrine of the Pranava and the Vedic theory of Yogic practices. Here in these Upanishads we find how the Vîja-mantras and the Shatchakra of the Tantras were being originally developed, for on the Pranava or Udgitha had been founded a special learning and a school of philosophy from the very earliest ages, and some of the ' spinal ' centres of Yogic meditation had been dwelt upon in the earliest Upanishads and corresponding Brâhmanas. The Upakaranas of Tantric worship—namely, such material adjuncts as grass, leaves, water, and so on—were most apparently adopted from Vedic worship along with their appropriate incantations. So even from the Brâhmanas and the Upanishads stands out in clear relief a system of spiritual discipline—which we would unhesitatingly classify as Tantric—having as its core the Pancha-upásaná, and around it a fair round of rituals and rites consisting of Vîja-mantras and Vedic incantations, proper meditative processes and proper manipulation of sacred adjuncts of worship adopted from the Vedic rites. This may be regarded as the earliest configuration which Tantṛikism had on the eve of those silent but mighty social upheavals through which the aryanization of vast and increasing multitudes of new races proceeded in pre-Buddhistic India, and which had their culmination in the eventful centuries of the Buddhistic *coup de grâce*.

"Now, this pre-Buddhistic Tantrikism, perhaps then recognized as the Vedic Pancha-upásaná, could not have contributed at all to the creation of a new India, had it remained confined completely within the limits of monastic sects. But, like Jainism, this Pancha-upásaná went forth all over the country to bring ultra-Vedic communities under its spiritual ministrations. Even if we inquire carefully into the social conditions obtaining in the strictly Vedic ages, we find that there was always an extended wing of the aryanized society where the purely Vedic Karma-kânda could not be promulgated, but where the moulding influence of Vedic ideals worked through the development of suitable spiritual activities. It is always to the Jnâna-kânda and the monastic votaries thereof that the Vedic religion owed its wonderful expansiveness and its progressive self-adaptability, and every religious development within the Vedic fold, but outside the ritualism of Homa sacrifices, is traceable to the spiritual wisdom of the all-renouncing forest recluses. This 'forest' wisdom was most forcibly brought into requisition when, after the Kurukshetra, a new age was dawning with the onrush and upheaval of non-Aryan and semi-Aryan races all over India—an echo of which may be found in that story of the Mahâbhârata, where Arjuna fails to use his Gândîva to save his *protégés* from the robbery of the non-Aryan hordes.

"The greatest problem of the pre-Buddhistic ages was the aryanization of the new India that rose and surged furiously from every side against the fast-dwindling centres of the old Vedic orthodoxy struggling hard, but in vain, by social enactments to guard its perilous insulation. But for those religious movements, such as those of the Bâhgavatas, Shâktas, Sauras, Shaivas, Ganapatyas, and Jains, that tackled this problem of aryanization most successfully, all that the Vedic orthodoxy stood for in the real sense would have gradually perished without trace. These movements, specially the five cults of Vedic wor-

ship, took up many of the non-Aryan races, and cast their life in the mould of the Vedic spiritual ideal, minimizing in this way the gulf that existed between them and the Vedic orthodoxy, and thereby rendering possible their gradual amalgamation. And where this task remained unfulfilled owing to the mould proving too narrow still to fit into the sort of life which some non-Aryan races or communities lived, there it remained for Buddhism to solve the problem of aryanization in due time. But, still, we must remember that by the time Buddhism made its appearance, the pre-Buddhistic phase of Tantric worship had already established itself in India so widely and so firmly that, instead of dislodging it by its impetuous onset—all the force of which, by the by, was mainly spent on the tottering orthodoxy of Vedic ritualism—Buddhism was itself swallowed up within three or four centuries by this Tantric worship, and then wonderfully transformed and ejected on the arena as the Mahâyâna.

"The latest configuration of Tantrikism dates from this, its wonderful absorption and assimilation of Buddhism, and from this important fact it derives some important features of its later development. The prophecy of Gautama Buddha on the eve of investing his aunt with *Abhisampadâ* or *Sannyâsa* was fulfilled too literally when the proximity and free intercourse between the two orders of monks and nuns created in Buddhist history that odious problem of their religious life which they had to solve by introducing some mysterious rites, the philosophy of which, however, can be traced in the Vedas. No wonder if the current of such developments grew deeper and dirtier in time; only it is alleviating that there were cross-currents of constant correction flowing from Vedantic sources. Neither is it possible to deny that the Buddhistic phase of Tantrikism absorbed into the fold of Hinduism non-Aryan conceptions and rites of worship far more promiscuously than its pre-Buddhistic phase; but history proves that the digestive and secretive

processes, as it were, have ever since been working, tardily sometimes, but successfully always, and the Tantras, as the marvellous restatement of the Vedas and the Vedânta, have at last appeared in the boldest relief through that miraculous embodiment of the synthetic spirituality of the whole race which we have to recognize to-day by the name of Shrî Râmakrishna Paramahangsa."

The writer adds that a "vindication of the Tantras redounds directly to the benefit of Hinduism as a whole," for, in his opinion, "Tantrikism in its real sense is nothing but the Vedic religion struggling with wonderful success to reassert itself amidst all those new problems of religious life and discipline which later historical events and developments thrust upon it."

Of equal interest with the above is the following extract from another review by the well-known Bengali *litterateur* Sj Panchkori Bandyopâdhyâya in the Calcutta journal *Sâhitya*.[1] This article, from which I omit passages personal to myself or touching the book there criticized, deals with the history of the Tantra in quite recent times in Bengal. Sj Panchkori Bandyopâdhyâya writes:

"At one time the Mahânirvâṇa Tantra had some popularity in Bengal. It was printed and published under the editorship of Paṇdit Ânanda-chandra Vedânta-vâgîsha, and issued from the Âdi-Brâhma-Samâj Press. Râjâ Râm Mohan Roy himself was a follower of the Tantras, married after the Shaiva form, and used to practise the Tantrik worship. His spiritual preceptor, Svâmî Hariharânanda, was well known to be a saint who had attained to perfection (siddha-puruṣha). He endeavoured to establish the Mahânirvâṇa Tantra as the Scripture of the Brâhma-Samâj. The formula and the forms of the Brâhma Church are borrowed from the initiation into Brahman worship (Brahma-dîkṣḥâ) in this Tantra. The later Brahmos, somewhat losing themselves in their spirit of imitation of Christian rituals, were led

[1] Sraban 1320 (July, August, 1913), translated from the Bengali.

to abandon the path shown to them by Râjâ Râm Mohan; but yet even now many among them recite the Hymn to the Brahman which occurs in the Mahânirvâṇa Tantra. In the first era of the excessive dissemination of English culture and training Bengal resounded with opprobrious criticisms of the Tantras. No one among the educated in Bengal could praise them. Even those who called themselves Hindus were unable outwardly to support the Tantrik doctrines. But even then there were very great Tantrik Sâdhakas and men learned in the Tantras, with whose help the principles of the Tantras might have been explained to the public. But the educated Bengali of the age was bewitched by the Christian culture, and no one cared to inquire what did or did not exist in their paternal heritage; the more especially that any who attempted to study the Tantras ran the risk of exposing themselves to contumely from the educated community. Mahârâja Sir Jatindra Mohan Tagore, of sacred name, alone published two or three works, with the help of the venerable Paṇdit Jaganmohan Tarkâlankâra. The Haratattva-dîdhiti associated with the name of his father is even now acknowledged to be a marvellously glorious production of the genius of the Paṇdits of Bengal. The venerable (vṛiddha) Paṇdit Jaganmohana also published a commentary on the Mahânirvâṇa Tantra. Even at that epoch such study of the Tantras was confined to a certain section of the educated in Bengal. Mahârâja Sir Jatindra Mohan alone endeavoured to understand and appreciate men like Bâmâ Khepâ (mad Bâmâ), the Naked Father (Nyângṭâ Bâbâ) of Kaḍḍa and Svâmî Sadânanda. The educated community of Bengal had only neglect and contempt for Sâdhakas like Bishe Pâglâ (the mad Bishe), and Binu, the Chandâla woman. Bengal is even now governed by the Tantra; even now the Hindus of Bengal receive Tantrik initiation. But the glory and the honour which the Tantra had and received in the time of Mahârâjas Kṛishṇa Chandra and Shiva-

chandra no longer exist. This is the reason why the Tantrik Sâdhakas of Bengal are not so well known at present. . . .

" The special virtue of the Tantra lies in its mode of Sâdhana. It is neither mere worship (Upâsanâ) nor prayer. It is not lamenting or contrition or repentance before the Deity. It is the Sâdhana which is the union of Puruṣha and Prakṛiti; the Sâdhana which joins the male principle and the mother element within the body, and strives to make the attributed attributeless. That which is in me and that for which I am (this consciousness is ever present in me) is spread like butter in milk, throughout the created world of moving and unmoving things, through the gross and the subtle, the conscious and unconscious—through all. It is the object of Tantrik Sâdhana to merge that self-principle (Svarâṭ) into the Universal (Virâṭ). This Sâdhana is to be performed through the awakening of the forces within the body. A man is Siddha in this Sâdhana when he is able to awaken Kundalinî and pierce the six Chakras. This is not mere ' philosophy '—a mere attempt to ponder upon husks of words—but something which is to be done in a thoroughly practical manner. The Tantras say: ' Begin practising under the guidance of a good Guru; if you do not obtain favourable results immediately, you can freely give it up.' No other religion dares to give so bold a challenge. We believe that the Sâdhana of the Moslems, and the ' esoteric religion ' or secret Sâdhana (and rituals) of the Christians of the Roman Catholic and Greek Churches, is based on this groundwork of the Tantras.

" Wherever there is Sâdhana we believe that there is the system of the Tantra. While treating of the Tantras some time back in the *Sahitya*, I hinted at this conclusion, and I cannot say that the Author Arthur Avalon has not noticed it too. For he has expressed his surprise at the similarity which exists between the Roman Catholic and

the Tantrik mode of Sâdhana. The Tantra has made the Yoga system of Patanjali easily practicable, and has combined with it the Tantrik rituals and the ceremonial observances (Karmakâṇḍa); that is the reason why the Tantrik system of Sâdhana has been adopted by all the religious sects of India. If this theory of the antiquarians —that the Tantra was brought into India from Chaldea or Shâkadvîpa—be correct, then it may also be inferred that the Tantra passed from Chaldea to Europe. The Tantra is to be found in all the strata of Buddhism; the Tantrik Sâdhana is manifest in Confucianism; and Shintoism is but another name of the Tantrik cult. Many historians acknowledge that the worship of Shakti, or Tantrik Sâdhana, which was prevalent in Egypt from ancient times, spread into Phœnicia and Greece. Consequently we may suppose that the influence of the Tantras was felt in primitive Christianity.

"The Tantra contains nothing like idolatry, or 'worship of the doll,' which we, taking the cue from the Christian missionaries, nowadays call it.... The Tantra repeatedly says that one is to adore the Deity by becoming a Deity (Devatâ) himself. The Iṣṭa-devatâ is the very self of Âtman, and not separate from It; He is the receptacle of all, yet He is not contained in anything, for He is the great witness, the eternal Puruṣha. The true Tantrik worship is the worship in and by the mind. The less subtle form of Tantrik worship is that of the Yantra. Form is born of the Yantra. The form is made manifest by Japa, and awakened by Mantra-shakti. Tens of millions of beautiful forms of the Mother bloom forth in the heavens of the heart of the Siddha puruṣha. Devotees or aspirants of lower order of competency (nimna-adhikârî), under the directions of the Guru, adore the great Mâyâ by making manifest (to themselves) one of Her various forms which can be only seen by Dhyâna (meditation). That is not mere worship of the idol; if it were so, the image would not be thrown into the water;

no one in that case would be so irreverent as to sink the earthen image of the Goddess in the water. The Primordial Ṣhakti is to be awakened by Bhâva, by Dhyâna, by Japa, and by the piercing of the six Chakras. She is all-will. No one can say when and how She shows Herself, and to what Sâdhaka. We only know that She is, and there are Her names and forms. Wonderfully transcending is Her form—far beyond the reach of word or thought. This has made the Bengali Bhakta (devotee) sing this plaintive song:

> 'Hard indeed is it to approach the sea of forms, and to bathe in it. Ah me! this my coming is perhaps in vain.'

"The Tantra deals with another special subject—Mantra Ṣhakti. . . . The Tantras say that the soul in the body is the very self of the letters—of the Dhvani (sound). The Mother, the embodiment of the fifty letters (Varṇa), is present in the various letters in the different Chakras. Like the melody which issues when the chords of a lute are struck, the Mother who moves in the six Chakras, and who is the very self of the letters, awakens with a burst of harmony when the chords of the letters (Varṇas) are struck in their order. Then Siddhi becomes as easy of attainment to the Sâdhaka as the keeping of an Âmalaka fruit in one's hand when She is roused. That is why the great Sâdhaka Râmaprasâda awakened the Mother by the invocation —'Arise, O Mother' (jâgrihi, janani). That is the reason why the Bhakta sang:

> 'How long wilt thou sleep in the Mûlâdhâra, O Mother Kulakuṇḍalinî?'

"The Bodhana (awakening) ceremony in the Durgâ Pûjâ is nothing but the awakening of the Shakti of the Mother, the mere rousing of the consciousness of the Kuṇḍalinî. This awakening is performed by Mantra-Shakti. The Mantra is nothing but the harmonious sound of the lute of the body. When the symphony is

perfect, She who embodies the Worlds (Jaganmayî) rouses Herself. When She is awake, it does not take long before the union of Shiva and Shakti takes place. Do Japa once; do Japa according to rule, looking up to the Guru, and the effects of Japa of which we hear in the Tantra will prove to be true at every step. Then you will understand that the Tantra is not mere trickery, or a false weaving out of words. What is wanted is the good Guru—Mantra capable of granting Siddhi, and application (Sâdhana). . . .

" The Tantra accepts the doctrine of rebirth. It does not, however, acknowledge it as a mere matter of argument or reasoning, but like a geographical map, it makes clear the unending chain of existences of the Sâdhaka. The Tantra has two divisions—the Dharma of Society (Samâja), and the Dharma of Spiritual Culture (Sâdhana). According to the regulation of Samâja-Dharma, it acknowledges birth and caste. But in Sâdhana Dharma there is no caste distinction, no Brâhmaṇa or Shûdra, no man or woman; distinctions between high and low follow success in Sâdhana and Siddhi. We only find the question of fitness or worthiness (Adhikâra-tattva)in the Tantra. This fitness (Adhikâra) is discovered with reference to the Sangskâras (tendencies) of past existences; that is why the Chaṇdâla Pûrṇânanda is a Brâhmaṇa, and Kṛipâ-siddha the Sâdhaka is equal to Sarvvânanda; that is why Râmaprasâda of the Vaidya caste is fit to be honoured even by Brâhmaṇas. The Tantra is to be studied with the aid of the teachings of the Guru, for its language is technical, and its exposition impossible with a mere grammatical knowledge of roots and inflections. The Tantra is only a system of Shakti-Sâdhana. There are rules in it whereby we may draw Shakti from all created things. There is nothing to be accepted or rejected in it. Whatever is helpful for Sâdhana is acceptable. This Sâdhana is decided according to the fitness of the particular person (Adhikârî-anusâre). He must follow that

for which he is fit or worthy. Shakti pervades all, and embraces all beings and all things—the inanimate and the moving, beasts and birds, men and women. The unfolding of the powers (Shakti) enclosed within the body of the animal (Jîva) as well as the man is brought about only with the help of the tendencies within the body. The mode of Sâdhana is ascertained with regard to these tendencies. The very meaning of Sâdhana is unfolding, rousing up or awakening of power (Shakti). Thus the Shâkta obtains power from all actions in the world. The Sâdhana of the Tantra is not to be measured by the little measuring-yard of the well-being or ill-being of your community or mine.

> 'Let you understand, and I understand, O my mind!
> Whether anyone else understands it or not.'

"The Tantra has no notion of some separate far-seeing God. It preaches no such doctrine in it as that God the Creator rules the Universe from heaven. In the eye of the Tantra the body of the Sâdhaka is the Universe, the autokratos (Âtma-shakti) within the body is the desired (Ishta), and the 'to be sought for' (Sâdhya) Deity (Devatâ) of the Sâdhaka. The unfolding of this self-power is to be brought about by self-realization (Âtma-darshana), which is to be achieved through Sâdhana. Whoever realizes his self attains to liberation (Mukti). . . . The principles of the Tantra must be lectured on to the Bengali afresh. If the Mahânirvâṇa Tantra as now translated is spread abroad; if the Bengali is once more desirous to hear, that attempt might well be undertaken.

"Our land of Bengal used to be ruled by Tantrik works such as the Shâradâtilaka, Shâktânandataranginî, Prâṇatoṣhiṇî, Tantrasâra, etc. Then the Mahânirvâṇa Tantra did not have so great an influence. It seems to us that considering the form into which, as a result of English

education and culture, the mind and intellect of the Bengali has been shaped, the Mahânirvâṇa is a proper Tantra for the time. Râjâ Râm Mohan Roy endeavoured to encourage regard for the Mahânirvâṇa Tantra because he understood this. If the English translation of the Mahânirvâṇa Tantra is well received by the thoughtful public in Bengal, the study of the original Sanskrit work may gradually come into vogue. This much hope we may entertain. In fact, the English-educated Bengali community is without religion (Dharma) or action (Karma), and is devoid of the sense of nationality (Dharma), and caste. The Mahânirvâṇa Tantra alone is fit for the country and the race at the present time. . . . An auspicious opportunity for the English-knowing public to understand the Tantra has arrived. It is a counsel of the Tantra itself that if you desire to renounce anything, renounce it only after a thorough acquaintance with it; if you desire to embrace anything new, accept it only after a searching inquiry. The Tantra embodies the old religion (Dharma) of Bengal. Even if it is to be cast away for good, that ought only to be done after it has been fully known. . . . Will not the Bengali receive with welcome such a full offering (Arghya) made from a foreign land?"

Whether (as the writer of this article and of the Introduction which follows contend) the doctrines and ritual of orthodox Hinduism are suitable for the India of to-day is a matter for its people to decide. I have cited this highly interesting appeal to stand on ancient ways because, to use the language of a friend of mine, and student of the Buddhist Tantra, it is " pleine de détails intéressants et révèle d'une façon très claire l'état d'esprit des Bengalis—je crois que l'on pourrait même dire des Hindous en général—et leur opinion intime touchant le Tantrisme."

Even if this statement be held to go too far, it has

certainly a very wide application, and it is for this very reason that, in a study of the Indian religions, the Tantra is of such importance.

ARTHUR AVALON.

KONÂRAK,
December 31, 1914.

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INTRODUCTION

VAIDIK AND TÂNTRIK SYSTEMS OF SPIRITUAL CULTURE COMPARED

AS the Vedas are the Word of Brahmâ, so are the Tantras the Word of Ṣhiva. Both are the Breath of the Supreme. It is not to be supposed that the Hindus look upon the Vedas or the Tantras in the same light as the Christians, Jews, and Muhammadans regard the Revelation on Mount Sinai, or the Koran. The Hindus have never said that the Godhead, having assumed a human form, descended and revealed Divine knowledge in human language to His chosen; nor do they hold that God or one of His Angels wrote out the Divine Revelation, and then handed it over to His Rasool. The meaning of Hindu Revelation is different from that which is generally assumed. The Breath of the Supreme is pure Divine Ideation, from which is evolved the universe. Sitting on his cosmic lotus-throne, alone in the primeval darkness of immense space, Hiraṇyagarbha, the infant Brahmâ, the progenitor of the manifested universe, knew not yet what He was nor what He had to do. Long years of meditation at length revealed to him the Divine Law, which is Divine knowledge (Jnâna), thus enabling him to evolve the universe. From Brahmâ to the hosts of illuminated Ṛishis all are Seers or revealers of the arcane (immutable knowledge), which, like respiration, comes forth from the Brahman who is the Supreme at the dawn of evolution, and, like inspiration, is withdrawn into Its fathomless Unknowable depths on the eve of dissolution.

This eternal, immutable Jnâna (knowledge) is the

Word of Brahmâ or Ṣhiva which is revealed to humanity in its language by the illumined and, therefore, unerring Seers, the Ṛishis. The Word is the Sound, the Spiritual Sound, which is the Vehicle of the manifested Divinity the Saguṇa Brahman, and hence it is that the infallible, immutable Gnosis, the Vedas, is given the same name as that which is given to the Divinity Himself—namely, Ṣhabdabrahman (the Sound-Brahman, or Immense Sound).

Such being Divine Revelation, the Tantra is to the human spirit what science is to its intellect. The evolution of the human intellect, and the consequent mastery of man over phenomenal nature, depend upon the pursuit of scientific method, which reveals to man the secrets of objective nature, and thereby renders her subservient to his purposes. Similarly, the Tantras have a science, a methodology, by the pursuit of which the human spirit can enter into the secret background of objective nature, free itself from the trammels of the senses and of their objects, and soar above them until, by gradual evolution, it raises itself into that plane of consciousness which is unalloyed bliss. At length the embodied spirit (Jîva), after its long and tedious journey in eight millions of bodies from the mineral to the animal, and many thousands of births and re-births in the human vehicle, returns to That whence there is no journeying back again.

It may here be asked, "Why are there the Tantras when the Vedas exist to point out to man his several paths to Dharma, Artha, Kâma, and Moksha,[1] the fourfold aspirations of humanity?" No such question arose for the thousands of years during which the Tântrik method

[1] See Introduction to A. Avalon's translation of the Mahânirvâna Tantra referred to hereafter as "See Introduction."

[Dharma is the performance of meritorious acts for the enjoyment of happiness in Heaven.

Artha is the acquisition of wealth and of whatever renders life happy here below.

Kâma is desire and its fulfilment.

Moksha is liberation or emancipation from birth and death.—B.K.M.]

of spiritual culture was, as it is still being followed by the Hindus, be they Ṣhâktas, Ṣhaivas, or Vaishṇavas, Sauras or Gâṇapatyas.[1] The five classes of Hindu worshippers must be initiated according to the Tântrik method, which has been directed to be followed even in the Vaishṇavik scripture Ṣhrîmadbhâgavata (see Skandha XI., chap. xxvii.). All the Vîja Mantras,[2] excepting the Praṇava (ॐ), are Tântrik, and the greater part of the methodology is either Tântrik or mixed—that is, Tântrik mixed with Vaidik, pure Vaidik methods having long been, and rightly so, abandoned. Under these circumstances, the question, thus mooted, savours somewhat of scepticism and unbelief in the Hindu Dharma; at any rate, it does not lie in the mouth of a Hindu to put such a question. Be that as it may, since the question arises in these degenerate days, it is but meet that it should be answered.

The influence of time upon the constitution of man is a factor which must always be borne in mind in all considerations affecting his spiritual progress. The Hindu Ṣhâstras hold that the ever-recurring four ages (yugas)[3] exert a mighty influence not only upon the human race, but upon everything in the universe. Men in the first or Satya Yuga had a very long life on earth; their average height was that of a giant; they were capable of undergoing very great physical and mental strain. They were truthful, honest, kind, compassionate, unavaricious, pure-hearted, and contented. Mendacity, theft, greed, lust, anger, vanity, jealousy, oppressiveness, and other faults were almost unknown to them. They were a race of sturdy, pure-minded humanity, for whom the method of spiritual culture was that promulgated in the Vedas.

[1] The five divisions of Hindu worshippers worshipping as their Ishṭadevatâ, Ṣhakti, Ṣhiva, Vishṇu, the Sun and Gaṇeṣha.

[2] [Root-Mantras. A particular Vîja Mantra is a particular sound-expression of a particular form of the Deity, so that a Vîja Mantra is not a combination of letters, but is the Divinity Itself.—B.K.M.]

[3] See Introduction.

They had their passions under their control, which enabled them not only to undergo long Brahmacharya[1] and Tapas[2] in their youth, but to pass cheerfully through the most rigid ordeals incumbent upon a Vaidik neophyte. Their extraordinary physical and moral stamina enabled them to practise Dhâraṇâ (concentration), Dhyâna (meditation), and Samâdhi (union with the Brahman) for a great length of time. Their longevity favoured their protracted spiritual exercises according to the Vedas; and their indomitable will, unyielding fortitude, and strong physique permitted the performance of Yajnas[3] extending continuously over a period of twelve years or more. It was for the guidance of men of such a constitution that the Vaidik method of spiritual self-culture existed. Men of the next Yuga (Tretâ) naturally deteriorated, but were still giants compared with the pigmies of the Kali (or last and present) yuga. For them the pursuit of Vaidik methodology, though comparatively arduous, was yet still practicable. Then came the Dvâpara Yuga, when longevity declined by nine-tenths and stature by a half. Men began to fall considerably from the moral and spiritual eminence of the former two Yugas. Lust, avarice, jealousy, greed, and all other expressions of the lower human nature appeared prominently on the scene, to degrade man from his high physical and moral throne. It was then that Dharma[4] appreciably declined owing to men's incapacity to pursue and practise Vaidik methods. The great Ṛishis, who are ever solicitous of the weal of the human race, perceiving this inevitable decline, dived deep into the perennial ocean of eternal verities, which is the Vedas, and drew from out of them the Smṛitis[5] as the methodology which to them seemed

[1] Control of the sexual propensities and over whatever ministers to them.

[2] Austerities. Endurance of the pairs of opposites, such as heat and cold, light and darkness, happiness and misery, pleasure and pain, etc.

[3] Sacrifices, etc. See Introduction.

[4] Religion Morality. See Introduction.

[5] See Introduction.

to be adapted to the altered circumstances of the times. The Vedas fell into the shade, and in course of time there existed very few who could really unravel their mysteries. The Purâṇas were devised partly to preserve Vaidik teaching in the form of legends and myths, and partly to present a popular exposition of the cardinal truths of the Sanâtana Dharma (Vaidik cult) to humanity such as it then was.

It must not be thought that the method of self-culture prescribed for humanity of the Satya yuga was irksome and arduous to them. It was, on the contrary, exactly such as to suit the people of those times in view of their longevity, and of their physical and moral strength. But to the short-lived, debilitated, and morally debased men of the Kali Yuga the Vaidik methodology is a mountain-load which they have not the capacity to bear. What is deemed irksome to us was but natural to them. Let us imagine the fate of some weak Indian, were the dumb-bells with which Ram Murti, the modern Hercules, exercises, placed in his hands, and he were bidden to strengthen his muscles with them! Such an Indian must have instruments suited to his physique for his physical culture. Even so is the case with spiritual culture. How can people whose average age is about thirty or forty years devote two-thirds or more of it to Vaidik study and Vaidik practice of Karmakâṇḍa,[1] maintaining strict celibacy and undergoing great privations? They have neither the physical nor the moral strength necessary for it. And, even if it be supposed that they could do it in some fashion or other, how can they find the time sufficient to carry on the arduous duties of a Vaidik householder, then go to the jungles to prepare themselves for jnâna (knowledge), and finally, when ripe in divine wisdom, to assume the Sannyâsî's bowl?[2] This, indeed,

[1] Sacrifices and other rites and ceremonies prescribed in the Vedas.

[2] The mendicant ascetic of the fourth or last Vaidik Âshrama. See Introduction.

is the Vaidik scheme of life. It was suited to men of that fortunate time. As it is now impracticable by the average man, it has naturally fallen into disuse. Methods of self-culture based on the immutable Vaidik truths are, from time to time, either devised by Ṛishis, such as the innumerable Vaidik Ṣhâkhâs,[1] most of which are now defunct, or are promulgated by Avatâras,[2] or revealed by the Godhead in view of the times in which men live. The Vedas stand paramount for each one and all of them. A method, therefore, which is essentially at variance with the Vaidik cardinal truths must be rejected as a man-made scheme, unworthy of acceptance.

Towards the eve of the third Yuga (age) moral and spiritual degeneration overtook mankind, and it was then that the Divine Mother and the Divine Father revealed those Tantras which were suited to the constitution of the degenerate race of the man of the Kali Yuga.

The Divine Mother, the ambrosial milk of whose breast ever flows for the succour of her children, thus addressed Her Lord:

युगधर्म्मप्रभावेन स्वभावेन कलौ नराः ।
भविष्यन्त्यतिदुर्वृत्ताः सर्व्वथा पापकारिणः ।
तेषामुपायं दीनेश कृपया कथय प्रभो ॥
आयुरारोग्यवर्च्चस्कं बलवीर्य्यविवर्द्धनं ।
विद्यावुद्धिप्रदं नृणामप्रयत्नशुभङ्करं ॥
येन लोकाः भविष्यन्ति महाबलपराक्रमाः ।
शुद्धचित्ताः परहिता मातापित्रोः प्रियङ्कराः ॥
स्वदारनिष्ठाः पुरुषाः परस्त्रीषु पराङ्मुखाः ।
देवतागुरुभक्ताश्च पुत्रस्वजनपोषकाः ॥
ब्रह्मज्ञाः ब्रह्मविद्याश्च ब्रह्मचिन्तनमानसाः ।
सिद्ध्यर्थं लोकयात्रायाः कथयस्व हिताय यत् ॥

Mahānirvāna. First Ullāsa.

[1] Branches or recensions of the Vedas.

[2] Descents of the Brahman: when on to the physical plane called "incarnations."

"Under cyclic influence men will naturally become evil-minded and will be addicted to sinful acts. O saviour of the humble! O Lord! graciously tell Me the means by which men may acquire long life, health, strength, vigour, and manliness; by which they may become learned and sound-minded; by which they may get effortless welfare; by which they may become endowed with great strength and intrepidity; by which they may become pure-minded, benevolent, obedient to parents, faithful to their wives, averse to others' wives, lovers of God and of Guru, supporters of sons and relatives; by which men may become knowers of Brahman, learned in Brahmavidyâ (the transcendental science), and thinkers on Brahman. I pray Thee to tell me the means by which their welfare both here and hereafter may be secured."

The result of this prayer is the statement by Ṣhiva of the Tântrik methods of self-culture and of the rules of conduct to be pursued by Sâdhakas (aspirants).

Here I may state parenthetically that esoteric Tantrism is as ancient as the Vedas.

ब्रह्म चचं पवते तेज इन्द्रियं सुरया सोमः सुत आसुतो मदाय शुक्रेण देव देवताः पिप्रिग्धि रसेनान्नं यजमानाय धेहि ।

Shukla Yajurveda, Chap. xix.

"Oh, Deva Soma! being strengthened and invigorated by Surâ (wine), by thy pure spirit, please the Devas; give juicy food to the sacrificer and vigour to Brâhmaṇas and Kshatriyas."

अर्चन्त्यर्कं मदिरस्य पीतये ।

Rigveda.

"Worshipping the sun before drinking madira (wine)."

येन स्त्रियमनुक्लृतं येनापामृषतं सुरां।

Mantra Brâhmaṇa.

"By which women have been made enjoyable by men, and by which water has been transformed into wine (for the enjoyment of men)," etc.

सीतामादाय हस्तेन मधु मैरेयकं शुचिं।
पाययामास काकुत्स्थः शचीमिव पुरन्दरः॥
मांसानि च सुमिष्टानि फलानि विविधानि च।
रामस्य व्यवहारार्थं किंकरास्तूर्णमाहरन्॥

Râmayaṇa Uttara Kâṇḍa.

"Like Indra in the case of (his wife) Ṣhachî, Râma Chandra made Sîtâ drink purified honey-made wine. Servants brought for Râma Chandra meat and sweet fruits."

उभौ मध्वासवाक्षौबुभौ चन्दनरूषितौ।
स्रग्विनौ वरवस्त्रौ तु दिव्याभरणभूषितौ॥
शैकरत्नविचित्रन्तु काञ्चनं महदासनम्।
विविधास्तरणास्तीर्णं यत्रासातामरिन्दमौ॥
अर्जुनोत्संगगौ पादौ केशवस्योपलक्षये।
अर्जुनस्य च कृष्णाया सत्यायाश्च महात्मनः॥

Mahâbhârata, Udyoga Parva.

"Arjuna and Ṣhrîkṛishṇa drinking wine made from honey and being sweet-scented and garlanded, wearing splendid cloths and ornaments, sat on a golden throne studded with various jewels. I saw Ṣhrîkṛishṇa's feet on Arjuna's lap, and Arjuna's feet on Draupadî and Satyabhâmâ's lap."

It is only old wine in new jars which is presented by Ṣhiva and Bhagavatî to men of the Kali Yuga. An exoteric aspect, however, suitable for the generality of folk was added to the already extant esoteric path, which only a few are competent to pursue.

It may be contended that Îṣhvara Himself, having

incarnated towards the end of the Dvâpara Yuga for the salvation of mankind, there was no need for the Tantras. But, in the first place, it must be understood that Îṣhvara, Hari, Ṣhrîkṛishṇa, Âdyâṣhakti, and Mahâdeva are one and the same Supreme, only the vehicle in which the Supreme manifests Itself being different. The Tantras had already been revealed before the incarnation of Ṣkrîkṛishṇa. The worship of the Divinity as Mother, which is the principal characteristic of the Tantras, had prevailed long before the advent of Ṣhrîkṛishṇa. The Vraja Gopîs worshipped Kâtyâyanî that they might gain Kânâi as their husband. Rukminî, having paid homage to the Divine Mother, prayed: " O Kâtyâyanî ! O Mahâmâyâ ! O Mahâyoginî ! O Lady Paramount of all the Lords ! O Devî ! give me the son of Nanda Gopa as my consort; I bow to Thee " (Ṣhrîmadbhâgavata Sk. X.) Besides this, I have already drawn attention to the fact that the Ṣhrîmadbhâgavata prescribes the Tântrik form of worship, and that all the Paurâṇik worships abound in Tântrik Mantras. To the mass Ṣhrîkṛishṇa taught Karma Yoga by Himself, performing various Yajnas ;[1] to the cultured classes He gave the transcendental philosophy of the Vedas, which is also the rock upon which the Tantras are built; and to those who, having emancipated themselves from the thraldom of the world and its conventions, to the God-loving Gopîs, He imparted the highest mystery of Divine communion, which is likewise the highest mystery of Tântrik worship. Ṣhrikṛishṇa perpetuated the Tântrik methods of worship and yoga. He did not set up a new method, nor did He revive the obsolete Vaidik system.

Mankind in the Kali Yuga have, by the efflux of cyclic time, dwindled into pigmies, both physically and spiritually, though, by the law of evolution, their intellectual capacity has increased. But it is not through intellect alone that the Spirit can march on in its career of spiritual progress. A man, however great in intellectual accom-

[1] Sacrifices, etc. See Introduction.

plishments, may yet be a child so far as his spiritual nature is concerned. To cultivate the spirit, it is necessary to withdraw to a considerable extent his mind from the senses and the brain, which are the instruments of intellectual culture. The Kali Yuga dwarf finds himself a prey to the glamour of phenomena and the allurements of the senses. Not having spiritual insight, he takes the unreal for the real, the evanescent for the eternal, bondage for freedom, and identifying himself with the body and the lower mind, makes of himself, in spite of his intellectual acumen, in spite even of his Upanishadik, Vedântik, and philosophic lore, a being who, so far as spirituality is concerned, is not far above the animal kingdom. Not having the strength nor the longevity to pursue the arduous Vaidik spiritual training, man would find himself in a very precarious state, and the Divine Scheme of spiritual evolution would be frustrated, had not provision suitable to the times, been made for his salvation. The Divine Mother, Âdyâṣhakti, in Her unbounded compassion for Her children and in concert with the Divine Father, Mâhâdeva, therefore, revealed the Âgamas and the Nigamas[1] for the salvation of humanity. These Âgamas and Nigamas are known as Tantra.

There may be souls, few and far between, who having, after ages of self-culture, been born in the present Kali Yuga with a goodly stock of spiritual training, are fitted to continue their evolution according to the Vaidik methods. But the vast vessel of humanity as a mass would be rudderless to pass safely through the ocean of the world were it not for the Tantra which is revealed towards the dawn of every Kali Yuga. The Tântrik methodology of spiritual self-culture has been followed and practised these thousands of years, and the country, from end to end, is permeated with it. But it is to be deplored that, owing to English education, which has

[1] As to the technical meaning of these terms, see Introduction to Part I., "Principles of Tantra."

given a great impetus to intellectual culture, and has brought philosophy within the reach of all, the aspirations of many who are spiritually-minded far exceed their spiritual capacity. Aspiring thus to what they do not deserve, they become, oftener than not, disappointed and dejected.

The great merit of the Tantra is its all-comprehensiveness. Humanity, in each of its phases and condition, has been provided with a system of culture suited to the nature and capacity of each individual. The milk of compassion of Jagadambâ, the Divine Mother, flows perpetually and equally to every one of Her children, that they may drink of it and, acquiring thereby spiritual strength, may return to Her loving lap. She does not exact from Her weak and short-lived children of the Kali Yuga long and trying Brahmacharya[1] and austerity to show them the way to Her Lotus Feet. Enervating is the influence of the Kali Yuga, but, in inverse ratio, high is the potency of the medicament She has prescribed for Her children. The low and the high, all are equally taken care of, and, for all, the path has been made smooth and straight.

The doctrine of the Tantras, whilst recognizing Sângkhya-Pâtanjala, is Vedântik Advaitavâda. It reconciles duality (Dvaita) with unity (Advaita), the haven into which the wandering ego will at last find its eternal rest after it has worked out its Karma. The Advaita philosophy and the method of self-culture founded upon it, have their origin in the Vedas. It has, in modern times, been expounded by Ṣhrîmat Ṣhangkarâchârya; at any rate, its interpretation by Ṣhangkarâchârya has obtained firm hold in many men's minds, and is regarded by them as infallible. There is another interpretation of Advaitism by Râmânuja, which has also a large following in many parts of India. Both Ṣhangkara and Râmânuja are human expounders of the Vaidik law, and both are

[1] See *ante*, p. iv, n. 1.

great souls of the Kali Yuga, but not Ṛishis. Ṣhangkara's transcendental philosophy advocates knowledge (jnâna); Râmânuja's Vedântism champions devotion (bhakti) as the means to salvation. But both agree in having a pessimistic standpoint. The world, they maintain, has nothing in it which may help a man's spiritual progress. It is darkness, misery, and the arch-enemy, which, by heavy chains, binds down man. The aspirant to spiritual culture must shun it as he would the python who might strangle him. All the faculties of the brain-mind have to be brought into requisition to combat the world, both subjective and objective, and thus to free the aspirant from the coils of the enemy. By elaborate processes of discrimination (viveka) the world must be negatived; and renunciation of everything appertaining to it crowns the efforts of the aspirant to knowledge (jnâna). Even if the world were really what it is dismally painted to be, how many among all its millions can fight such a battle and emerge the conqueror ? Such a system of spiritual culture is bound to fail, and to render religion an impossibility for the mass of the people. They, no doubt, have been provided with an elementary system of religion, but the root-idea is there, and fighting nature out is the watchword everywhere. This impotent militant spirit has wrought havoc in the Hindu mind, and rendered it a slave to the very world which it has been taught to vanquish. There have, certainly, been great souls who, after a culture extending over many births and rebirths, have at last succeeded in attaining the spiritual heights. But such souls are but few among many millions. " Sarvam khalvidam Brahma " (Verily all this is Brahman) is the saying of the Veda and Vedânta. The neophyte who had been taught to hate the world as Kâkabishṭhâ (excrement of the crow), at length, and after ages of Sâdhana, finds it to be nothing but Brahman. The Kâkabishṭhâ then reveals itself to him in all the glory of Divine effulgence.

The Tantras prescribe a very different method of self-culture. Here the Great God (Mahâ Deva) Himself is the expounder of the Law—that is, the Divine knowledge —which He revealed at the dawn of creation in His aspect as Brahmâ.

" The hall of sorrow," " the vale of tears," " the hall of torments," and other such names by which schools of transcendental philosophy disparage the world, have no place in the Tantra. The Tantra is the Breath of Divinity, and the world is evolved from that Breath. The Divine Mother (call Her Father or Father-Mother as you choose) is in every molecule, in every atom, in all things which constitute the world. In fact, She is the causeless Cause of whatever is; She is the manifested Brahman. The world is the playground (Lîlâkshetra) of the All-blissful Ânandamayî. The world is neither an illusion nor a non-reality; nor is it under the government of the Ruler of Hell, whose autocratic tyranny drives sensible men first to raise the standard of revolt, and then, when they find no King great enough to drive the tyrant off, sends them in a stampede to the unknown and unknowable kingdom of an Abstraction, which is absolute existence, absolute knowledge, and absolute bliss. But, to their misfortune and discomfiture, they come to realize that the ramparts and battlements and fortifications of the kingdom of the supposed Archdevil are impregnable; that, as far as their imagination can extend, his empire also extends; and that their own selves—that is, their minds and whatever constitutes their individual selves—is of the same material as that with which the alleged nefarious world is constituted. Having learnt this sad truth at last, many Sâdhakas of other schools fall precipitately from the height of their hopes and aspirations. Discomfited, dejected, and crest-fallen, they can neither seek the supreme object of life (Paramârtha) nor reconcile themselves to the world, in which they have to live not only during their present lives but in many lives yet to come. This dismal

philosophy is not merely the heirloom of Sâdhakas. It has been almost indelibly impressed upon the consciousness of the ordinary run of men, with the result that the Hindus are in general pessimists and fatalists in high degree.

The Tântrik Sâdhaka, by his method of worship, is led from the outset to feel, and then by higher processes of self-culture to realize, the All-blissful Mother in the universe—nay, to regard the universe as the Mother Herself. Every man and every woman is to him the Mother Herself; every living object is to him an object of obeisance. His thought and conduct are made to flow in that all-loving and all-reverencing channel. Training his mind thus, the Sâdhaka, far from finding the world to be a vale of tears, of sorrow, and of suffering, views it as the very Kashmir of subjective and objective beauty. Every man and woman—nay, all living things—are glowing with Divinity. This state of mind not only quenches the thirst of his lower nature, but spiritualizes its animal tendencies; not only does it buoy him up with fresh energy to pursue the Path, but he attains liberation (Mukti), eating the sweet fruit of the world, of which the Sâdhakas of other schools are deprived. On the other hand, the man of the world who professes Tântrism has every faith in the reality of the world. To him it is not an illusion nor an evil, and therefore he exerts his utmost to make it the happy lap of the Mother, which it really is.

The Tântrik Path, as I have already said, is smooth and straight. It is fitted to the constitution of the Kali Yuga man. The method of Tântrik self-culture has the supreme merit of accomplishing within a short time what other methods can hardly accomplish within a life. This is testified to by numberless adepts, ancient and modern. And it is for this that Paurâṇiks have largely drawn upon it. It is also said that Ṣhangkarâchârya's Yoga system owes much to Tântrism. The Mahâyâna Buddhistic system is saturated with it. Nâgârjuna, the great

Buddhistik A*ḍh*at, who flourished about seven hundred years ago, was a great Tântrik yogî and alchemist, whose Baudha-Tântrik works are the authority of Northern Buddhism.

The Tantra is non-sectarian. It provides methods of self-culture to all schools of Sâdhakas, be they Ṣhâktas, Ṣhaivas, Sauras, Gâṇapatyas, or Vaishṇavas, and holds that the Sâdhana of the Divine, as the All-blissful Mother, is the easiest and straightest Path.

The Tantra is the only Divine Revelation which throws open the gates of arcane nature to those who have the courage to peer into it. Man, in his onward Path, must dive deep into nature's heart to discover what he, and the universe of which he is a component part, is. The method of spiritual self-culture leads him, step by step, to an acquaintance with nature's supersensuous beings, high and low, and teaches him how to utilize the services of the high, and to ward off the evil influences of the low. This knowledge is of essential importance to the sojourner on the Path; for the evil spirits throw every manner of obstacles to impede his march and encompass his ruin; whereas the good spirits would gladly help him on if he but knew how to obtain their help. Woe to the aspirer who, having made the acquaintance of the lower spirits, abandons his true end and aim, and utilizes their services for unlawful worldly purposes. Such are the black magicians whose lot is miserable both here and hereafter.

Self-culture, according to the Tântrik method, develops the Will and endows the Sâdhaka with some lower powers (Siddhis) within a comparatively short time. Those who are charmed with those powers and are tempted to use them are like to share the same fate with the black magicians. The end and aim of high Tântrik Sâdhana is the realization of the Advaita Tattva—the attainment of Kaivalya Mukti;[1] and it is to this end that the true Sâdhaka consecrates not only his present life, but a succession of lives

[1] Union with the Brahman.

extending over many ages. By intense Sâdhana[1] he has first to free himself from the chain of Karma,[2] which fastens him down to the three Lokas, Bhuh, Bhuvah, and Svah.[3] When past this triad of the Karmik chain, his onward progress continues until he can "pierce through" the Spiritual Sun (the manifested Brahman), and merge himself with the Supreme. There must, indeed, be very few, even throughout countless periods of time, who have attained this liberation (Mukti) upon earth. But Sâdhakas who devotedly and perseveringly pursue the path become Devas, Lords of Manvantaras,[4] Lokapâlas (planetary Lords), and Dikpâlas (Lords of space), and the like, and rise higher and higher until their work is ended. There are others who, refusing liberation, come down from time to time as Saviours of mankind.

The investigations of the Tântrik into the inner temple of nature reveal to him many secrets both of an objective and subjective nature, including those of the human mechanism. It is thus that he is a theurgist and thaumaturgist, alchemist, herbalist, metallurgist, physician, astrologer, and astronomer. The Tântrik's alchemy crossed the ocean and reached Europe; his chemistry discovered ages ago many truths, some of which have dawned upon European scientists within but recent times. He was the first in the world to use mercury, snake poison, and the metals as medicine. His system of medicine has superseded that of the Âyurveda. His science of Breath is still a mystery to the Europeans. Last, though not the least, there is what may be called his science of psycho-physical culture, which renders the physical body obedient to the will, and thus by certain postures not only enables him to ward off and cure diseases, but to control the mind. The Tantra, in fine, is from its very nature an Encyclopædic science. It is

[1] Practise. See Introduction. [2] See Introduction.
[3] The three worlds—Earth, the atmospheric and celestial planes.
[4] A period of time. See Introduction.

practical, and has no concern with wordy warfare. It lights the torch and shows the way, step by step, until the sojourner comes to the end of his journey, realizing the universe in the Brahman and the Brahman in the universe. So has it been said:

अन्याऽयशास्त्रेषु विनोदमात्रम् ।
न तेषु किञ्चिद्भुवि दृष्टमस्ति ॥
चिकित्सितज्योतिषतन्त्रवादाः ॥
पदे पदे प्रत्ययमावहन्ति ॥

"All other Ṣhâstras are merely entertaining; they can show nothing on earth. But the medical science, astrology, and Tantra prove themselves at every step."

ṢHAKTI

In the Sanskrit language the word Ṣhakti is feminine. It must not, therefore, be supposed that that which is denoted by it is feminine. There is no word in the English language which conveys the exact meaning of the word Ṣhakti as it is used in the Hindu Spiritual Science. It is neither force nor energy of physical science. The word Power may be used to designate it.

Power or Ṣhakti is the root of all existence. It is from Ṣhakti that universes are evolved; it is by Ṣhakti that they are sustained; and it is into Ṣhakti that they are finally resolved. It is the same as Parabrahman. Parabrahman is Existence (Sat), Consciousness (Chit), and Bliss (Ânanda). By Ṣhakti is denoted exactly these three aspects in the One without a second. Chit is the Power, and the two other aspects go along with it; for without consciousness there would be neither existence or happiness. Ṣhakti, then, is essentially absolute Satchitânanda.

Within, so to say, the womb of Ṣhakti, is Mâyâ or Prakṛiti, the matrix of the universe which, during cosmic

inaction or Mahâpralaya is potential and latent, even as fire is latent within wood. Mâyâ or Prakṛiti is not a non-reality, nor a state of equilibrium of certain things; nor is it a something-nothing, something little (yatkinchit), an idea (bhâva). It is as immutable and permanent as the triple aspects already mentioned. It enfolds, to use chemical phraseology, a triad of Guṇas or Reals, which, mutating and combining, make up the appearance of the ever-changing world, and which, in Mahâpralaya, are withdrawn within the bosom from whence they emerged. Mâyâ or Prakṛiti, it must be understood, is ever in association with Chit, be it in Mahâpralaya or in evolution; for there is only One without a second, and Prakṛiti must be an inseparable part or power of It. Parabrahman thus has a quadruple aspect, and is symbolized in the Tantra by a grain of gram (Chanaka). As a grain of gram is a bi-valvular unity,[1] enveloped by an outer skin, so is Ṣhakti a Unity having the characteristic of a duality when viewed through the veil of Prakṛiti. This duality is neither Jîva nor Âtmâ, nor matter and spirit, but a polarity. From the fathomless womb of Parabrahman or Ṣhakti is evolved the universe, and into that womb it is withdrawn when the hour for final dissolution strikes. Ṣhakti is, therefore, both centrifugal and centripetal Power. It is male-female, and therefore expressed by the word Brahman, in the neuter gender.

The notion seems to prevail that what the Tântriks posit by Ṣhakti is dead matter, Prakṛiti. Nothing can be farther from this unwarrantable conclusion. Ṣhakti, as that which is potential, is much more expressive than Brahman considered as something neutral. Prakṛiti, the matrix of the universe of names and forms, is the veil through which alone it is possible to approach the Sat-chit-ananda Brahman by the human consciousness. It is the destiny of human consciousness, which is relative, to merge itself into the one true Consciousness, which is

[1] A grain of gram contains within one enfolding sheath two halves.

absolute, and thus to fulfil the end and aim of life. The Tantra, therefore, along with all other spiritual sciences, worships the Absolute through that in which It is manifested.

The expression " Veil of Prakṛiti " is, however, not an appropriate one. It is borrowed from the Theosophical literature. Chit or Ṣhakti is self-manifesting. But immutable, undifferentiated Prakṛiti is the only ground in which it can manifest itself so as to be cognizable to the self, be it of man or of Devatâ. Prakṛiti, therefore, is not a " Veil," but, on the other hand, is Ṣhakti itself in Evolution. When the first hour strikes for the commencement of the cosmic play (Jagat Lîlâ), Prakṛiti becomes the Conscious Ṣhakti, the Unmanifested Manifest, the First Cause, the Supreme Power, the Sun of all suns, from which universes are to evolve. It is the Kârana Deha (causal body) of Chit-ṣhakti. It is impersonal, all-pervading, immutable, and Chit itself. It is the God of all Gods; the object of the highest form of human worship—nay, the object of the worship of all the Gods, including Brahmâ, Vishṇu, and Maheshvara. It is symbolized in the Tantra by a Vindu or dot (.), and expressed in human language by the word " Chidghana "[1] (चिद्घ).

Vindu or Ṣhakti is neither male nor female, but partakes of the characteristics of both. In its Advaita, or non-dual nature, is a dual characteristic, a polarity, as I have already said, which may be expressed by the terms " positive " and " negative," and which is denominated in the Tantra by Ṣhiva and Ṣhakti; pum (male), and strî (female); Sun and Moon; the male principle being Ṣhiva, and the female principle being Ṣhakti or Mahâkâlî Mahâkâla (Ṣhrîkṛishṇa) is as much Ṣhakti as Mahâkâlî, the one being the female, and the other the male aspect of the selfsame Ṣhakti.

The Tantra is, therefore, all-comprehensive and non-

[1] That is, a thickened mass of chit or consciousness.

sectarian. It enjoins the worship of Ṣhakti—that without which nothing can live and move and have its being. The worship of Vishṇu is as much a part of it as is the worship of Kâlî, although the worship of the latter is held to be comparatively easy, and more suited to the present race of men for reasons which I shall have occasion to state later.

It must not be thought that, although Prakṛiti becomes conscious Ṣhakti in manifestation, it is in any of its forms the ultimate object of worship. Worship, however, implies a duality. And although essentially the worshipper and the worshipped are the same—and it is the realization of this Unity which is the end and aim of worship—yet Ṣhakti in manifestation cannot but be the object of worship so long as the Ego has its individuality, which is made of the stuff of Prakṛiti. It is, therefore, that in spiritual culture the Tantra postulates two Ṣhaktis—Vâchaka Ṣhakti is manifested Chit in Prakṛiti, and Vâchya Ṣhakti is Chit itself, which is the goal to be attained. It is by the realization of Vâchaka Ṣhakti that the Vâchya Ṣhakti can be attained. The Vâchya Ṣhakti is formless, and cannot, therefore, be the object of any form of Upâsanâ (worship) or yoga practice.

The manifested Ṣhakti is the Power which is the object of adoration, prayer, and praise. So long as the human Soul remains such, it cannot go beyond. But when the Soul—that is, the causal body or Kâraṇa Ṣharîra—is cast off, the duality for ever disappears, and the self is merged into that which is Ṣhakti in itself.

By whatever name it may be, whether Kṛishṇa, Vishṇu, Ṣhiva, Kâlî, Durgâ, Gaṇapati, or Sûrya, It is the manifested Ṣhakti, the Saguṇa Brahman. But there are certain sects of worshippers who assign an inferior position to Ṣhakti, and regard it as a female power only, subordinate to the God they worship. That the God they worship is Ṣhakti as well is ignored by them. In this they take an anthropomorphic view of the Supreme, who,

according to them, is male (Ṣhaktimân), and Ṣhakti (his Consort) is his inferior, like some conceptions of an Oriental wife. The Tantra repudiates this view, and regards both Ṣhaktimân and Ṣhakti as the male and female aspects of the one Ṣhakti. Where would be Vishṇu or Kṛishṇa without Ṣhakti (Power) ? Bereft of Ṣhakti, the Vehicle, designated as Kṛishṇa or Vishṇu, and all other Vehicles from the highest God to the lowest atom, would be but a dead inert mass. It is Ṣhakti which is life, intelligence, and consciousness. No state of existence can be superior to it. Both these aspects of Ṣhakti are inseparable, and the one is not inferior to the other, any more than the negative pole of electricity can be considered to be subordinate to the positive. Hence it is that all the Gods are associated with Goddesses; hence it is that Râma has his Sîtâ, Kṛishṇa has his Râdhâ, and Mahâkâla is accompanied by Mahâkâlî.

It is Ṣhakti (Power) which creates, Ṣhakti which sustains, and Ṣhakti which withdraws into Her fathomless womb innumerable worlds in infinite space. Indeed, She is space itself, and every being therein.

Physical science is acquainted with one of Her physical powers, and that by its abnormal manifestations only; for the nature of electric force is unknown to the scientist. Science used to distinguish force and matter as two different things; but the trend of scientific thought seems to have undergone in this respect a revolution. The theory is now put forward that matter is a modification of force. Spiritual science holds exactly a similar view, but on a very broad line of thought, and maintains that from Ṣhakti (Power) everything emanates, first in the spiritual, then in the celestial, and then in the terrestrial Kosmogenesis.

It is peculiar to the Universal Mother that, unlike human and animal mothers, She devours and then disgorges Her offspring. Seated in the lotus forest, which floats in the water of space, She is perpetually devouring

and disgorging the Elephant (the Kosmos). When She disgorges and nourishes She is the most beautiful of the beautiful; Her beauty enchants even the Gods; She is then Bhuvaneṣhvarî and Bhuvanamohinî. It is the descent of Spirit into matter. When She devours Her offspring with Her thousand mighty jaws, She is Mahâkâlî; Her transcendental beauty is realizable only by the wise and the devotee. Westerners and Hindus demoralized by Western civilization have the profanation to call this Her aspect as ugly and terrible. Yes, She is terrible to the earth-bound soul. But to the pilgrim on the path of return—the path of Nivṛitti—the Majesty of Her beauty and the message of peace and comfort in Her right hand are ineffable. It was this stupendous Majesty which the Lord Ṣhrîkṛishṇa (who is the same as Kâlî) exhibited to His dear disciple Arjuna, when the latter entreated Him to appear before him in His godly form. Arjuna had entreated Him thus: " O Yogî, how should I contemplate Thee so as to know Thee ? O Bhagavân ! in what object should I contemplate Thee ?" The Lord then enumerated some of His Vibhutis (distinguishing qualities) which yet could not satisfy the disciple; for they were too abstract for contemplation and devotion. The Bhakta (devotee) must have something tangible to fix his mind upon. Therefore he exhorted the best of Purushas to show him his Divine Rûpa (Form). Endowing him with spiritual vision, the Lord showed him the Rûpa with which he had to commune. Ṣhangkarâchârya, in his commentary, describes this Rûpa as endowed with Knowledge (jnâna), Godly Qualities (aiṣhvarya), Ṣhakti, Strength, Virility (vîrya), and Effulgence (tejas). O Sâdhaka of the Vaishṇava school ! is this Rûpa ugly and hideous ? O devotee ! do not be deluded by the glamour of earthly beauty; feast your spiritual eye with the Majesty of Divine grandeur and beauty.

She is Mâyâ, because Mâyâ is a part of Her nature; She is Avidyâ because She binds; She is Mahâmâyâ

because She dominates Mâyâ; She is Vidyâ because She holds the torch which illumines the Path of return; She is Mahâvidyâ because She is the Mother in whose sweet and soothing bosom the wayworn pilgrim finds his eternal rest.

The Divine Mother is thus the cause both of bondage as well as of liberation. She is in all things, and all things are in Her. She is consciousness; She is intelligence; She is sleep; She is wakefulness; She is hunger; She is thirst; She is shadow; She is substance; She is power; She is impotence; She is mercy; She is compassion; She is bashfulness; She is peace; She is esteem; She is beauty; She is ugliness; She is prosperity; She is adversity; She is memory; She is truth; She is falsehood; She is good; She is evil; She is avarice; She is contentment; She is mother; She is error; She is rectitude; She is illusion; She is reality; She is the power of the senses; She is ignorance; She is knowledge; She is the mysterious dispenser of a double force, from one of which surges forth the universe, and the other it is which withdraws it; She is the tide and ebb, the inspiration and respiration, the diastole and systole of the universe. Both centrifugal and centripetal forces are in Her. The Human Ego has the privilege to choose either of these spiritual forces to work out its destiny: by the one it is thrown into the eddy of Pravṛitti (desire), to be whirled round and round until the great dissolution (Mahâpralaya); the other girts it up with that power and energy which will enable it to strike through the eddy and reach the serene centre of the Mother's bosom.

The three aspects of Ṣhakti, which constitute the Trinity of the Hindus, are Volition (ichchhâshakti), Administration (kriyâshakti), and Cognition (jnânashakti). These are the three Powers which direct the evolution, the sustentation, and the involution of the Universe. The Nirvâṇa Tantra says: "In the region of Truth, the Formless and Resplendent Pervader of the

universe, casting off the covering of Mâyâ, became divided into two. The idea of creation arises from the division of Ṣhiva and Ṣhakti, oh Pârvatî! First of all was born the son named Brahmâ. Said Kâlikâ: Hear me, O son! O Hero! take care to marry. Hearing this, Brahmâ then said: There is no Mother other than Thee; O beautiful one, give me a Ṣhakti (wife). Hearing this, the Mother of the universe, from Her own body, gave him a charming wife, who is the second Mahâvidyâ, the great Power named Sâvitrî. Associate thyself with Her, and publish the Veda (Divine Knowledge), and become the Creator of the universe with ease. The second son born was Vishṇu, vehicled by Sattva guṇa. Said Kâlikâ: Hear me, O Son! O Hero! take care to marry. Said Vishṇu: Thy sight renders man passionless. O Mother, O Consort of Ṣhiva! How can I marry unless Thou givest me a fair maiden for wife? The Mother, from Her own body, gave him a wife. O Goddess! She is the Vaishṇavî Mahâvidyâ, Ṣhrîvidyâ. With her help Vishṇu sustains the universe. The third son begotten was the great Yogî Sadâṣhiva. Seeing him Mahâkâlî beamed with joy. O Son, great Yogi! give heed to what I say. Who is there a male like thee, and who is there a female like me? Therefore, O Shiva! forthwith marry me. Sadâṣhiva said: O Mother! Thou hast verily said the truth; there is none who charms like Thee. There is no Purusha like myself. But I cannot marry Thee in Thy present body. If Thou art kind to me, change Thy body. Instantaneously Mahâkâli gave him Bhuvaneṣhvarî."

The Kubjika Tantra says: "Brahmânî creates, surely not Brahmâ, therefore Brahmâ is but a Preta,"[1] and so on with regard to Vishṇu and Ṣhiva. Brahmâ, Vishṇu, and Ṣhiva are quite powerless to discharge their respective functions without Ṣhakti or Power.

[1] Literally a disembodied spirit before the performance of the obsequial rites. Here used in the sense of an inert corpse, for He can do nothing without the vivifying influence of Shakti.

The Devîbhâgavata (Skandha III.) relates that Brahmâ having asked Âdyâshakti as to whether She was male or female, the Divine Mother thus explained Herself:

सदैकत्वं न भेदोऽस्ति सर्व्वदैव ममास्य च ।
योसौ साहमहं यासौ भेदोस्ति मतिविभ्रमात् ॥
आवयोरन्तरं सूक्ष्मं यो वेद मतिमान् हि सः ।
विमुक्तः स तु संसारान्मुच्यते नात्र संशयः ॥
एकमेवाद्वितीयं वै ब्रह्म नित्य सनातनं ।
द्वैतभावं पुनर्याति काल उत्पत्सु संप्लवे ॥
यथादीपस्तथोपाधेर्योगात् संजायते द्विधा ।
छायेवादर्शमध्ये वा प्रतिविम्बं तथावयोः ॥
भेद उत्पत्तिकाले वै सर्गार्थं प्रभवत्यज ।
दृश्यादृश्यविभेदोऽयं द्वैविध्ये सति सर्व्वथा ॥
नाहं स्त्री न पुमांश्चाहं न क्लीवं सर्व्वसंक्षये ।
सर्गे सति विभेदः स्यात् कल्पितोऽयं धिया पुनः ॥

"That Male (Purusha) and Myself are ever the same. There is no difference between Him and Me. The Purusha is what I am; I am what the Purusha is. Difference arises only from ignorance. He who is intelligent and is free from the bondage of the world can know our subtle difference; there is no doubt about this. The one without a second, perennial Brahman becomes dual at the time of creation. As a single lamp becomes dual by difference of Upâdhi (condition), as a single face becomes dual in the form of an image in a mirror, as a single body appears in dual form with its shadow, even so our images are many owing to the difference of minds (which are made up of Mâyâ). O Aja (unborn), for the purpose of creation the difference arises at the time of creation. It is only the difference between the seen and the unseen. At the time of final dissolution I am neither male nor female nor neuter. The difference (male and female) is imagined only at the time of creation."

To form a concept of the Godhead one worships, the idea of Ṣhakti or Power is for the devotee a surer guide than the nebulous idea of Âtmâ (spirit). It is very hard for those who have no faith in Ṣhakti to trace the "one without a second" through the physical to the spiritual plane of existence, there being no appreciable link to chain the planes together. But a worshipper of Ṣhakti need contend with no such difficulty. In all the planes of existence he finds the one power all-pervading. It is therefore laid down in the Tantras:

शक्तिज्ञानं विना देवि मुक्तिः हास्याय कल्पते

"O Devî! without a knowledge of Ṣhakti, Mukti (liberation) is mere mockery."[1]

THE SOUNDLESS SOUND.

The second bell of cosmic evolution tolls. A flutter, a vibration thrills the triple Guṇas in the womb of Ṣhakti. Rajas, the active guṇa, after its long Pralayik slumber,[2] receives an impulse towards awaking. Immediately as its eyes open a bifurcation takes place in Ṣhakti, resulting in what all religions designate the Verbum, the Shabdabrahman—the immense, all-pervasive, all-comprehensive, unbroken, undifferentiated Sound Spiritual. One aspect of Shabdabrahman is Nâda, and another aspect is Vindu. As Nâda She is the Mother, and as Vindu He is the Father, of the universe. They are an inseparable twain, ever in association in cosmic evolution. Shabdabrahman is the God, the Lord, the Mother, the Word, the object of worship of all sentient beings.

The first manifestation of Ṣhakti in the Spiritual plane is "Sound," which is undifferentiated intelligent Âkâṣha,[3]

[1] That is, without such knowledge liberation cannot be attained.

[2] That is, slumber during dissolution (pralaya).

[3] "Ether," the quality of which is sound, but, as hereafter explained, not the ether of the elements (mahâbhuta).

the Chidâkâṣha[1] of philosophy, the Saguṇa Brahman of religion.

This Sound, the causeless cause of manifold universes, must not be confused with the sound with which we are familiar, and which we have been taught to regard as the result of vibrations in molecules of matter. It is not the Kâryâkâṣha or atomic Âkâṣha of philosophy, which is integrated and limited and evolved from Tâmasik Ahangkâra.[2] Nor is it a quality of such Âkâṣha. It is Chit Ṣhakti vehicled by undifferentiated Prakṛiti—the manifested Godhead, uncreate, unborn, and eternal. Shabdabrahman is consciousness and intelligence, both cosmic and individual. It is the dual Ṣhakti in unity, inseparately associated, though functioning in different ways.

Duality in unity is the root principle of the Tantra. This duality may, for want of a better expression, be called a "polarity." The Vaishṇavas have adopted this idea in their Kṛishṇa and Râdhâ, Hari and Lakshmî. The Hindu Ṣhâstras hold that the universe has been evolved from the One—"without a second"—Cause, and that that Cause is both immanent and transcendent. The microcosm is in miniature what the macrocosm is. Evolution proceeds from the subtle to the gross. We find in the great physical force a duality of poles, which when brought in mutual contact produces a magnetic current. In the realms of atoms and molecules the same force has the aspects of attraction and repulsion which make the existence of material objects possible. In living mechanisms the heart and the lungs are worked by a dual force which draws in and throws off blood and air, which render organized life possible. The fluid space of the earth is dominated by a similar dual force, which rhythmically causes both ebb and tide. We thus find

[1] Literally, "ether consciousness," which is explained *post*.

[2] Ahangkâra or egoity is threefold, according as one or other of the guṇas of Prakṛiti predominate in it. Tâmasika Ahangkâra is therefore that form of this tattva in which the inert Tamas guṇa predominates.

that what little we know of force on the physical plane gives countenance to the theory of duality in unity.

But the most extraordinary fact is the duality of all organized structures. Take, for instance, the structure of man. It is a duplex structure. "Man is not formed," to quote the learned author of "The Mechanism of Man," "as one whole, but of two distinct halves joined together. He has two sets of bones, muscles, and nerves, and two brains. True there is but one liver, stomach, and intestine. This at first sight seems to be in conflict with the theory. But further examination shows the internal structure to be substantially the same as the external frame, the only difference being that the position is reversed, and instead of the point of junction being side by side, as with the framework of bone and its appendant muscles, it is, from the necessity of its position within the body and the requirement of but one heart, one liver, etc., only a junction of two halves before and behind. Tracing these internal parts from their point of union with the external frame at the neck, it will be seen at once that one-half of the whole springs from one side of the body, and the other half from the other side, and that they unite at a central line throughout, precisely as the two halves of the external frame are united. . . . Looking beyond the human body, it will be seen that all organized beings are built after the same fashion. It will be found, on close inspection, that all other animals are so made. So likewise are all vegetables. Every leaf is duplex; so is every part of a flower. All organised beings are, in truth, formed of two halves joined together at a central line. Nothing organized is structured as *one whole*."[1]

This duality in unity in all organized structures is, as is pointed out by the learned author above quoted, due to the fact that two parents are required for the production of every organized being, and that each parent

[1] "The Mechanism of Man," by E. W. Cox, vol. i.

contributes a germ, by the junction of which the duplex structure is formed. The human mind, also, has a dual nature—it is swayed as much by sentiments as by reason. Taking all these facts into consideration, it will not be wrong to infer that the Cause from which these effects are produced is a dual unity. The Tantra, however, postulates this as a fact, and builds up its Science upon it.

The Nâda aspect of Ṣhabdabrahman is Kula-kuṇḍalinî. Kula means the female organ of generation (*yoni*). In the Bhagavadgîtâ (xiv. 3), Lord Ṣhrî Kṛishṇa, as the male power, says:

मम योनिर्महद्ब्रह्म तस्मिन् गर्भं दधाम्यहं ।
सम्भवः सर्व्वभूतानां ततो भवति भारत ॥

"My womb is the great Eternal; in that I place the seed; thence cometh the birth of all beings, O Bhârata."

According to the Mahânirvâṇa Tantra, Kula means Jîva, Prakṛiti, Dik, Kâla, and the five mahabhûtas (sensibles) taken together. Now, all these taken together constitute the intelligent and material cause of the universe, which is the same as Yoni. As Kuṇḍala means the Coil (of the serpent), Kulakuṇḍalinî means the Spiritual Power (the cosmic Mother) who Creates the universe of names and forms and coils up round it. She is Chit or consciousness vehicled by Prakṛiti. She is Sound, because the first manifestation of Prakṛiti is sound, which is withal Jnâna (knowledge) and Light Spiritual. She is the One Breath, One Life. She is universal Consciousness, all-pervading, not limited by time and space. She clothes herself with Prakṛiti when the hour for creation arrives. Essentially She is not different from the male aspect of Shabdabrahman, as both the aspects are indissolubly associated. She is the Parâprakṛiti or Supreme Power of Brahman. From Her is sprung the universe, from Mahat[1] to the atom, and

[1] The Tattva also called Buddhi.

the universe is under Her control. She is Âdyâ—the First Cause; She is all knowledge; and Brahmâ, Vishṇu, and Ṣhiva have their being in Her. She knows the universe, but none know Her. She is the embodiment of all Power; She is subtle; She is gross; She is manifested; She is unmanifested; She is formless, and yet with form.

From the Sound Spiritual proceed two lines of Evolution. The first line is by Saḍriṣha pariṇâma—that is, the resolution of like to like—and consists of three female Powers and their male Counterparts in the following order:

Raudrî (*f*)	—Rudra (*m*)	—fire	—Tamas	—Power of Cognition.
Jyeshṭhâ (*f*)	—Brahmâ (*m*)	—Moon	—Rajas	—Power of Volition.
Vâmâ (*f*)	—Vishṇu (*m*)	—Sun	—Sattva	—Power of Causation (action).

These three male and female Powers are the first triplication of the One Shabdabrahman, possessing within itself the three Powers of Volition, Causation, and Cognition; the three guṇas, Sattva, Rajas, and Tamas; and Its duplex Constitution. This line of creation is called Sound Creation (Ṣhabdasṛishṭi).

The second line of evolution is called Form-creation (Arthasṛishṭi). It is subdivided into two. The first subdivision embraces the Lords, and the second the Tattvas.[1] These are the Lords of our universe, having Paraṣhiva as their Overlord. There are seven cosmic centres (Lokas) of Power, over each one of which each of these Lords presides in association with an aspect of Kulakuṇḍalinî as His guiding Power. The centres and the Lords are thus stated:

[1] Buddhi and other derivatives of Prakṛiti.

Loka.	*Male Power.*	*Female Power.*
Satyam)	Paraṣhiva or Mahâ-vishṇu	Âdyâṣhakti Mahâkâlî
Tapah	Ṣhambhu	Siddhakâlî
Janah	Sadâṣhiva (called Ardhanarîshvara.)	Mahâgaurî
Mahah	Îṣha	Bhuvaneṣhvarî
Svah	Rudra	Bhadrakâlî
Bhuvah	Vishṇu	Râdhâ
Bhuh	Brahmâ	Sâvitrî

These seven centres are also seven planes of consciousness. Philosophy generalizes these seven planes of consciousness into three—viz, Jâgrat (waking), Svapna (dreaming), and Sushupti (slumbering, or dreamless sleep). The cosmic Virât-body is waking, Hiraṇyagarbha-body is dreaming, and the Iṣhvara-body is slumbering consciousness. The Virât-body is evolved from the last three centres, the Hiraṇyagarbha-body from the three centres above it, and the Îṣhvara-body from the highest centre. The consciousness of Vishṇu is higher than that of Brahmâ, the consciousness of Rudra is higher than that of Vishṇu, and the consciousness of Îshvara is higher than that of the three; and so on until we come to Paraṣhiva or Mahâvishṇu, whose consciousness is the highest form of relative consciousness.

The second subdivision begins with Mahat Tattva, and ends in the five Bhûtas, which, being familiar to every student of Hindu philosophy, need not be detailed here.

Kulakuṇḍalinî is the vital Power of the universe. Her vehicle is the Hangsa of philosophy and religion. By Hangsa is to be understood the vital force, dual in its character, borne upon which She creates the universe.

In the human body Kulakuṇḍalinî is said to reside in the root-centre (Mulâdhâra chakra) of force evolution inside a coiling nerve (Nâḍi). She coils round Svayambhu, the male aspect of Shabdabrahman, and covers his mouth

with Her hood. Though sound is perpetually emanating from Her body, She is said to be slumbering. What Her slumber in the human body means is explained later on. I shall now deal with the sound emanating from Her body, and its nature and function.

Hangsa is the name given to the root-sound emanating from the Prâṇik Vehicle of the Divine Mother. From Hangsa emanate forms, and from forms evolve universes, and all that appertains to them. This Prâṇik Vehicle is a duality of male and female principles, the function of the male principle being to throw out and that of the female principle to draw in, or, in other words, they are centrifugal and centripetal respectively. In the human body and in the body of every living being the Prâṇik principle or Vital Power expresses itself in expiration and inspiration, and represents the sum total of a man's life on this earth in his present birth. From the involuntary expiration of breath in the human body arises an inaudible sound, called Ajapâ Mantra, which every man recites unawares. Cosmically this Ajapâ is the centrifugal and centripetal energy, the attraction and repulsion of forces, observed everywhere; spiritually these two mighty aspects of the same Ṣhakti are Pravṛitti and Nivṛitti, and so it is said:

सा विद्या परमा मुक्तेर्हेतुभूता सनातनी ।
संसारबन्धहेतुश्च सैव सर्वेश्वरेश्वरी ॥

"That Lady paramount of all the Lords as the great Vidyâ is the cause of liberation; and as (Avidyâ) She too is the cause of bondage."—Chaṇdî.

The Vital Power is called Nâda, Jîva, Prâṇa, Ghosha, and by other names. The Vital Sheath of the Divine Serpent undergoes differentiations. From the first differentiation arise the Seeds of the universe. When the second differentiation takes place, the root—sound Hangsa, Sound, and Form, and all other dualities, come

into being. In its triple state the three Guṇas, three Vedas, three articulate sounds (Varṇas), three nerves (Nâḍis), and other triads, are projected. In its quadruple form four Varṇas (sounds) and the quarternaries are evolved. In this wise various Sounds and Forms are produced, until in the fiftieth differentiation the fifty articulate Sounds, called Varṇas, or letters of the alphabet, are manifested in the Divine Vehicle of the cosmic Mother. It is therefore said that the Divine Mother sings the symphony of the universe, the beginning of which is creation, and the conclusion is dissolution (Mahâpralaya).

In the human mechanism the Mulâdhâra Chakra is, as already said, the seat of Mother Kulakuṇḍalinî, where She with the fifty Varṇas as the strings of Her Divine harp for ever chants Her Celestial Song. Blessed be the Soul who has listened to this Divine Nâda, and thereby liberated itself from the trammels of Mâyâ.

The fifty Varṇas are fifty sounds of the Sanskrit language, or rather of the primitive language of which Sanskrit is the modification. These articulate sounds have been represented in different languages by different symbols; and, according to the divergent conformations of the vocal organs of different races inhabiting different zones of the earth, they are pronounced differently. For instance, the first sound of the vowels is symbolized by अ in Sanskrit, *a* in English, *α* in Greek, ا in Arabic, and so on. It is pronounced *aw* in Sanskrit and derived languages in India, *a* in English, *Alpha* in Greek, *Alïph* in Arabic, and so on.

These sounds are very subtle things, effulgent and chromatic. They are living energies, which human thought prompts to expression through the vocal organ. When the seat of Sound—that is, the vehicle of Mother Kuṇḍalinî—is penetrated by the active principle (Rajas) of Prakṛiti, the sound is called dhvani. Dhvani penetrated by the inert principle (Tamas) is called Nâda.

Nâda becomes Nibodhika by a further impression of Tamas, and by successive impressions of the same quality it passes through successive stages of Ardhendu and Vindu, until at last it translates itself in the Mulâdhâra Chakra into what is known as the Para state of sound.

When the sound reaches the Svâdhishṭhâna Chakra, it is called Paṣhyantî. It is then propelled to the heart-chakra, where it makes a more distinct vibration, which is audible to the Yogî during his first stage of concentration, when his mind for the time being is withdrawn within itself. This is called the Madhyama state of sound. It is what is known as Nâda, Anâhata Ṣhabda of Mother Kuṇḍalinî. It is stated in Shâradâtilaka, a Tântrik work of high authority, that the first sound heard by a Yogî is like the humming of bees; the next sound he hears is like that of air passing through a hollow bamboo; then is heard a bell-like sound; and so on. When a Yogî becomes accustomed to the hearing of sound, his inner consciousness wakens and he begins to acquire knowledge, which dispels the dark illusion of the world. From the heart-lotus the sound is propelled upwards, and, coming into contact with the eight organs of speech, it issues from the mouth and becomes audible.

The fifty primary sounds which constitute the vehicle of Mother Kuṇḍalinî are called Varṇas, because they are coloured. They are of various colours: some red, some white, some blue; some are the colour of melted gold, and others of coral, and some are like electric light or other colours and hues. They are called Aksharas because, forming as they do the body of the universal Mother, they are imperishable. They are called Mâṭṛikâ, because from them the whole universe of forms, visible and invisible, terrestrial and celestial, has sprung into being.

That molecular vibrations or sounds with which we are familiar produce forms on sandy or some such surface over which sound-vibrations can act without friction, is known to scientific musicians. A particular tune produces a particular form. A tune being a compound of

primary sounds, it stands to reason that primary sounds have forms as well. If each of the seven tones of the gamut did not possess a form of its own, it would be quite impossible for a tune, which is a compound of primary tones, to express itself in a form. It has been found by experiment that each tune has a peculiar figure or form of its own. It may therefore safely be said that each musical form or figure is the molecular expression of a tune, which is a compound of primary sounds. If this state of things is found to be the order of nature in the world of molecules, it is but reasonable to suppose that the same law should prevail at the primordial source whence worlds are evolved. The Tantra says that the Kosmos is evolved out of the fifty Mâṭṛikâ sounds. The meaning of this, in the light of the above experiment, is plain enough. The Mâṭṛikâ sounds, in the processes of evolution, undergo various permutations, thereby giving rise to subtle figures, which form the groundwork upon which, with the accumulation of atoms and molecules, bodies of diverse density and shape are formed. The gross human figure of bones, muscles, and flesh has for its groundwork a network of fine nerves. Behind this nerve-structure is the subtle body, or Sûkshma Ṣharîra. Farther in there is the Kâraṇa Ṣharîra, or causal body, the fifty-stringed lute (Vînâ) of Kuṇḍalinî Herself, upon which She plays the Divine Song of the universe until its dissolution (Mahâpralaya).

When in the course of evolution rational man appeared, it was necessary to impart to him knowledge for the perpetuation of the human race as well as for his liberation. It was to this end that the Self-existent Manu came down and gave him language. And what is that Language? It is not an arbitrary invention of words to signify objects. The Divine Manu, knowing the sound-forms of objects, gave man those forms and taught him the relation between those forms and the objects they connote. These sound-forms are words, and the objects they connote are the meanings of those words. The

sound-forms or subtle bodies of universal objects being imperishable, words are imperishable. Gross bodies are evanescent, but the subtle body or Sûkshma Ṣharîra persists till final dissolution of the universe, and the Kâraṇa Ṣharîra, or causal body, is said to be eternal. The language which Manu taught was the primeval language of root-words, remnants of which are to be found in the Vaidik Mantras. Sanskrit is derived directly from it. The innumerable languages of the world are its corruptions, or rather adaptations, in consonance with man's environments in different parts of the earth, and the consequent divergent configurations of his vocal organs. In every language there are root-words which are identical. There could, in fact, be no language without such root-words as their basis. True it is that man has invented arbitrary words, and given them conventional meanings, but they are mere accretions to the original language. One may hear of words being coined (often-times from the primitive root-words), but who has ever heard of language being invented? If none have so heard, then scoffing at what the Tantras reveal as the origin of language is unjustified. It may, in any case, be accepted as a workable theory which will help materially—nay, powerfully—in aspiration for spiritual development. This aspect of the question I shall touch on later when dealing with Mantra.

The Bhagavadgîtâ is regarded universally as the highest embodiment of spiritual truths. In it (chap. viii., verse 13) we find:

ओमित्येकाक्षरं ब्रह्म व्याहरन् मामनुस्मरन्।
यः प्रयाति त्यजन् देहं स याति परमां गतिं॥

"'Om!' the one-syllabled Eternal (Brahman), reciting, thinking upon Me, he who goeth forth, abandoning the body, he goeth on the highest path."

If words be human inventions, and meanings conventional, then would it not be foolish to believe that a

conventional word like ओम् (Om) should possess such mighty power as to liberate a man from his cumulative Karmik causation, and to carry him there whence there is no return ?

The Maṇḍukyopanishad opens thus:

ओमित्येतदक्षरमिदं सर्व्वं तस्योपव्याख्यानं भूतं भवद्भविष्यदिति सर्व्वमोंकार एव यच्चान्यत् त्रिकालातीतं तदप्योंकार एव ।

" One is Îṣhvara. The universe is its meaning. Present, past, and future are all one. That which is beyond the triple time is also ओम् (Om)."

In the Ṣhrîmadbhâgavata we read:

" Soundbrahman and the supreme Brahman are both my immutable body."

From these and innumerable other passages in the Vedas, Upanishads, Darṣhanas,[1] and Purâṇas, the discerning will learn that the Tantra only explains what the Veda asserts.

The teaching of Jesus Christ, as embodied in the Gospel of St. John, strengthens our position, and proves the unity of truth in all revelations. The Gospel says: " In the beginning was the Word, the Word was God, and the Word was with God." The " Word " is the Logos of the Greeks and Kabalists, and the Ṣhabdabrahman of the Hindus. When the Kosmos is evolved, the Supreme Sachchidânanda,[2] becomes Ṣhabdabrahman, the Word; and Ṣhabdabrahman, or Îṣhvara, being uncreate, unborn, and immutable, is ever with the Supreme. Hence in the Gîta we read: ब्रह्मणो हि प्रतिष्ठाहं " I am the image of God."

यद्गत्वा न निवर्त्तन्ते तद्धाम परमं मम

" That is my Supreme abode, whence there is no coming back."

If Îṣhvara be vehicled by Sound, then the inevitable conclusion is that the Kosmos is evolved out of Sound.

[1] Systems of philosophy.

[2] Existence, consciousness, and bliss—or the Brahman.

That there was one root-language is also borne out by the Biblical myth of the confusion of tongues. Philology has considerably cleared the ground, and the day may not be very far distant when Science will astonish the world by its discovery of the one common root-language of the human race.

Mantra.

If one were to make a Mantrik survey of India, one would be astonished to find that the Hindu life is saturated with Mantra. Be he a peasant or a prince, his whole life is regulated by Mantra. Various are the purposes for which Mantras are invoked, and their enumeration here will help towards the elucidation of the subject under consideration. Mantras are invoked for: (1) Secondary mukti (liberation). (2) Worship of the manifested God. (3) Worship of Devatâs. (4) Communication with Devatâs. (5) Acquisition of superhuman powers. (6) Feeding Pitṛis and Devatâs. (7) Communication with Ghosts and Upadevatâs.[1] (8) Warding off evil influences. (9) Exorcizing Devils. (10) Cure of diseases. (11) Preparing curative water. (12) Doing injury to plants, animals, and men. (13) Eliminating poison from the animal body. (14) Influencing others' thoughts and actions. (15) Bringing men, beasts, Upadevas[1] and Ghosts under control. (16) Purification of the human body by ceremonies called Sangskâras, and many other purposes, which need not be mentioned here. From the mother's womb to the funeral pyre a Hindu literally lives and dies in Mantra.

What, then, is this mighty force which is believed to wield such a great influence upon a nation reputed to be both spiritually great and intellectually acute? From the hoary antiquity of Vaidik Mantras down to modern times, great and varied are the changes which have taken

[1] Lesser spirits.

place in the Hindu's philosophical thoughts and religious ideas, but Mantra stands with its head erect and limbs sturdy as the undying witness of God's grace to His Hindu sons. The question, I fear, has not been seriously asked by the English-educated Hindu. The Hindu of the old school takes it as an heirloom from his ancestors without ever trying to understand what it really is and how it can be utilized. He recites it parrot-like, and thinks he has done his duty. It is this indifference on the one hand, and apathy on the other, which has rendered the Hinduism of the present day almost a dead religion.

The above enumeration of uses for which Mantras are invoked will have shown that they are of various classes, and that they possess subtle powers of action on the spiritual, mental, and physical planes of existence. They are not words and sentences, neither are they syllables, although they are expressed by written character in words and sentences. There are various Mantras in the vernacular of India, used for non-spiritual purposes. In the Bengali language, especially in the form in which it is used in Assam, there are numbers of Mantras which are apparently quite meaningless; many of the words used therein are no words at all, for they convey no meaning. Words and sentences which have no meanings to convey to the understanding are no part of a language. If you believe that they are efficacious, you must admit that they are sound-powers acting on different planes of consciousness.

The efficacy of Mantras is not a matter of opinion, a mere theory which needs cogent arguments to bring it home to men's minds. It is a fact in the arcana of nature revealed by God, testified to by the unimpeachable evidence of selfless, disinterested Ṛishis of hoary antiquity, and corroborated by hosts of Sâdhakas[1] of all ages. There are numberless Sâdhakas still living who

[1] In a general sense worshippers. See as to Sâdhana, or practice, Introduction.

have had direct proof of the efficacy of Mantras. Each one of us can, if we will, obtain such direct proof ourselves. The Tantra which is known as the Mantra-shâstra is an exact science, and does not shrink from the severest test which may be applied to it. Use a Mantra under the directions of a competent Guru, and you will acquire direct evidence of its efficaciousness. Our hereditary professional Gurus initiate us with sacred Vîjamantra[1] and Gâyatrî,[2] and teach us Mantras for the worshipping of our Ishṭadevatâ.[3] We go on, as we have been taught, from the day of our initiation to the end of our life, but it may be that no result is perceived. If we ask our Guru how this is so, he will reproach us with impatience and want of devotion. Placed in this predicament, we lose our faith in Mantras, and become indifferent to them. But we do not pause to reflect whether it be the fault of the Mantra, or of the instructor from whom we had the misfortune to receive it, or of ourselves. It is quite an error to suppose that if Mantra be a sound power, it must yield the result sought for as soon as it is pronounced. Now, electricity is a physical force which has been imprisoned, so to say, in various sorts of mechanical contrivances in order to produce various results. There are books which describe these contrivances and prescribe their uses. Can anyone, by mere reading of the books, handle these machineries and produce the desired results? If such be the case in dealing with physical forces, how much more is practical instruction necessary for the handling of spiritual and psychical forces.

For the moment I leave out all other Mantras in order to confine my attention to such alone as are known as Vîja Mantras. They are the powers which carry us safe through the world's entanglements towards that haven of peace and bliss for which the human mind

[1] Seed-Mantras. See p. iii, n. 2 *ante*.

[2] The celebrated Vaidik Mantra of that name. See Introduction, "Gâyatrî."

[3] The chosen Deity of the particular worshipper.

naturally, though unconsciously, yearns, though in ignorance of the path it diverges into different treacherous ways, lured by the tempting light of Kâma (desire).

From what has been said regarding Varṇas, it will have been seen that Varṇas are living, conscious sound-powers. From Varṇas are evolved secondary sound-powers, called Mantras. It has also been related how Ṣhabdabrahman becomes a septenary of male and female Powers for the purposes of creation. Innumerable other Powers are evolved from them, who constitute the hierarchy of Devatâs. The Powers, higher or lower, are spiritual entities, possessing body and mind, though the body of the higher Gods, such as Brahmâ, Vishṇu, and Ṣhiva, is to the human consciousness as unfathomable as the human body and mind is to a cell inhabiting the human body. The embodied higher Devatâs are Lords of Mercy. They also manifest themselves from time to time in the Deva Loka (the region of Devas), and on earth for the good of Devas and of humanity. They create their Avatâra-body when they find it necessary to manifest themselves. The bodies of Devatâs are sound-powers. In the fourth chapter of the Mahânirvâṇa Tantra it is said:

उपासकानां कार्य्यार्थं श्रेयसे जगतामपि ।
दानवानां विनाशाय धत्से नानाविधा तनूः ॥
चतुर्भुजा त्वं द्विभुजा षड्भुजाष्टभुजा तथा ।
त्वमेव विश्वरक्षार्थं नानाशस्त्रास्त्रधारिणी ॥
तत्तद्रूपविभेदेन यन्त्रमन्त्रादि साधनम् ।
कथितं सर्व्वतन्त्रेषु . . . . .
—चतुर्थोल्लासं ।

"For the benefit of worshippers, for the good of the universe, and for the destruction of Dânavas,[1] Thou assumest various bodies. Thou art four-handed, two-handed, six-handed, and eight-handed. For the safety

[1] Demons.

of the universe Thou bearest divers weapons. In the Tantras are revealed Yantras, Mantras, and other methods of self-culture, according to those bodies."

Again, in the fifth chapter of the same Tantra it is stated:

तव रूपान्यनन्तानि नानावर्णाकृतीनि च ।
नानाप्रयाससाध्यानि वर्णितुं केन शक्यते ॥
तव कारुण्यलेपेन कुलतन्त्रागमादिषु ।
तेषामर्च्चासाधनानि कथितानि यथामति ॥
तवमन्त्राह्यसंख्याताः कोटिकोट्यर्ब्बुदास्तथा ।
. . . . . .
येषु येषु च तन्त्रेषु ये ये मन्त्राः प्रकीर्त्तिताः ।
ते सर्व्वे तव मन्त्राः स्युस्त्वमाद्या प्रकृतिर्यतः ॥
—पञ्चमोल्लासं ।

" Thy manifestations are infinite, having diverse colours and forms. Different are the methods which must be diligently followed in order to realize them. None can describe them all. A little of Thy favour has enabled me to describe, according to My power, the methods of their worship and attainment in the Tantras."

" Thy Mantras are infinite, by crores and arbuds[1] . . . Because thou art the Âdyâ Prakṛiti, therefore all the Mantras mentioned in the Tantras are Thy Mantras."

From the above it will appear that Mantras are the bodies of the Devatâs. They are not gross (sthûla) bodies, but subtle vehicles through which they manifest themselves. In the Yâmalatantra this is more explicitly stated:

दैवतायाः शरीरन्तु वीजादुत्पद्यते ध्रुवम् ।

" Verily the body of the Devatâ arises from Vîja."

The Ṣhâktânandataranginî, a Tântrik work of great reputation by the renowned Brahmânanda Giri, explains

[1] An arbud is ten crores, and a crore is ten millions.

the word वोजात् (vîjât) to mean वर्णात् (varṇât). And वर्ण (varṇa) means a sound-power, as already explained.

If one reads between the lines, divesting his mind of the Illusion Theory of Ṣhrîmat Ṣhangkarâchârrya, he may find a corroboration of the principle above laid down in the following couplet from the fourth chapter of the Bhagavadgîtâ:

अजोऽपि सन्नव्ययात्मा भूतानामीश्वरोऽपि सन् ।
प्रकृतिं स्वामधिष्ठाय सम्भवाम्यात्ममायया ॥

" Unborn, immutable, Lord of all beings though I am, entering my Prakṛiti, I am born by My own Mâyâ."

Here the Lord Îṣhvara, and not Parabrahman, explains to his disciple Arjuna how He incarnates—that is, appears in human body. His birth is not like the birth of men; it is divyam (Divine) (*vide* Shloka, ix., chap. iv.). The sûkshma ṣharîra (subtle body) of man, after having spent its subjective Karma, is impelled, by its own inexorable destiny, to take birth on earth through an earthly father and mother, who supply the materials for the building up of the physical body. The Lord has no such Sûkshma Ṣharîra which may serve as the instrument by which a Sthûla body functions; for it must be borne in mind that without Prâṇa (the vital principle) and Antahkaraṇa (the mind and the sensorium) a physical body cannot for a moment live. The Lord enters his Prakṛiti, or rather brings it into requisition to form a Sûkshma Ṣharîra for Himself. Now, what is the Prakṛiti of Îṣhvara but Mûla Prakṛiti in action? Is it not for exactly that reason that Îṣhvara is called Ṣhabdabrahman? It is therefore spiritual sound by which Îṣhvara (that is, Shabdabrahman) forms his subtle body of life and sensorium. Herein lies the Divine character of Îṣhvara's appearances (Avatâra). It is therefore called Divine (divyam). The subsequent process of acquiring a gross body is described in the above verse to be Âtmamâyayâ

(by My own Mâyâ). Now, if Mâyâ and Prakṛiti be one and the same, the verse becomes meaningless. Mâyâ or Avidyâ is that phase of Prakṛiti in which evolution from spirit to matter takes place, as distinguished from Mahâmâyâ or Vidyâ, which is the agent for the involution of matter to spirit. The Lord, to appear in flesh and blood, had therefore first to build his Sound-body, and then to issue from the Mother's womb in the ordinary way. It is this Sound-body of the Lord which is the Mantra of the Vaishṇavas worshipping Ṣhrî Kṛishṇa.

Mantra is not merely an important, but an essential, element of self-culture in Kriyâ yoga. The realization of Âtmâ, the One True Self, is not possible so long as the mind functions in the brain and identifies itself with the sensations, perceptions, and concepts furnished by the phenomenal world. By Samâdhi (communion) alone the true self can be realized. Kriyâ yoga prepares the mind for Samâdhi. In Patanjali's Darṣhana (Yoga philosophy) Kriyâ yoga is thus defined:

तपः स्वाध्यायेश्वरप्रणिधानानि क्रियायोगः ।

This aphorism is explained by Vedavyâsa in his Commentary thus:

नातपस्विनो योगः सिद्यति, अनादिकर्मक्लेशवासना चित्ता प्रत्युपस्थितविषयजाला चाशुद्धिर्नान्तरेण तपः संभेदमापद्यते इति तपस उपादानम्, तच्च चित्तप्रसादनमवाधमनेनासेव्यमिति मन्यते । स्वाध्यायः प्रणवादिपवित्राणां जपः, मोक्षशास्त्राध्ययनं वा । ईश्वरप्रणिधानं सर्वक्रियाणां परमगुरावर्पणं, तत्फलसन्न्यासो वा ।

A free translation of the aphorism and its Bhâshya is given below:

" Discipline (of body, speech, and mind), repetition of Mantras, or study of Moksha Ṣhâstras (scriptures teaching liberation), and worship of God, constitute Kriyâ yoga."

" Yoga is not attainable by persons who have not brought their body, speech, and mind under discipline.

The mind being coloured with the accumulated Sangskâras or impressions of Karma without beginning and with desires resulting in misery, its Râjasik and Tâmasik functions cannot be minimized without Tapas.[1] Mind-cleansing Tapasyâ should be so practised that it may not injure the body. The word Svâdhyâya means repeating (japa) of Praṇava (ॐ—Om) and other Mantras, or the study of such Ṣhâstras as inculcate Moksha (liberation). Îṣhvarapraṇidhâna means the dedication of all works to the greatest Guru Îṣhvara (The Lord), or doing unselfish works."

Japa[2] of Mantra thus is an important factor in arriving at that stage of the mind which, in Yoga Ṣhâstra, is called Samprajnâta Samâdhi—that is, conscious communion. When man reaches that plane of consciousness, his accumulated Karma, and his earth-bound desire which is the cause of Karma, vanish never to return again. He realizes the all-blissful Divinity, and becomes Divinity itself. Divine worship is ordained as a preliminary step for this consummation; for it is by Bhakti and Prema (Faith and Love) to God that our congenital tenacious attachment to worldly things can be replaced, and the thirst for happiness of the ever-restless mind quenched. The daily worship which the Hindus perform consists of Sandhyâ and Pûjâ,[3] in both of which Mantra is a necessity; for the Mantra is not only potent in withdrawing the mind from its external functions, but it makes worship possible. From Mantra the worshipper gains the form of the object of his worship upon which he must practise his concentration and devotion, and when the worshipper has made some advance he will recognize the Mantra itself to be his Ishṭadevatâ. Last, though not the least,

[1] Devotion, austerity, etc. See Introduction, and also for the meaning of the gunas, rajas, tamas, sattva.

[2] "Recitation" or "repetition" are the nearest English equivalents for this term, which is more fully explained in Introduction *sub. voce.* "Japa."

[3] See Introduction.

is the power of Mantra to awaken the latent powers of the mind. The last chapter of Patanjali's Darṣhana opens thus:

जन्मौषधिमन्त्रतपःसमाधिजाः सिद्धयः ।

"Uncommon power of the mind is attained by birth, drugs, Mantra, Tapas, and Samâdhi."

The practice of Mantra according to the Tântrik method develops without fail the latent faculties of the mind, with the help of which the Sâdhaka must climb step after step until the final rung of the ladder is reached.

The object to be attained, or rather the one Immutable True Existence to be realized, according to the Tântrik philosophy, is Parabrahman. But the instrument—the mind—with which man has to realize is Prakṛitik—that is, evolved out of the three guṇas of Prakṛiti. The guṇas, being dissimilar in nature to Sat, Chit, and Ânanda,[1] cannot be the instrument which can directly seize the Absolute, just as one cannot catch air by iron tongs. Hence it is that the Son of God is the Mediator of the Christians, and Ṣhabdabrahman or Saguṇa Îṣhvara[2] is the object of worship of the Hindus. The Mantra, I mean Vîja Mantra, is Ṣhabdabrahman. The Mantra power of Ṣhakti has two aspects—Vâchaka and Vâchya, which are explained in the text.[3]

The Vâchaka Ṣhakti of a Mantra is the vital, intelligent, and conscious entity through which the unconditioned evolves, or through which Nirguṇa (attributeless) Brahman must be realized. Vâchaka Ṣhakti in its female aspect is Kuṇḍalinî, and its male aspect Paraṣhiva or Mahâvishṇu. Vâchya Ṣhakti is that which is sought to be realized through the Vâchaka Ṣhakti. It is Nirguṇa Brahman. The Mantra, by its innate power, reveals the Vâchaka

[1] Existence, consciousness, and bliss, the nature of the Brahman.

[2] The Lord with attributes, as contrasted with the attributeless supreme—the Parabrahman.

[3] See vol. i., p. 151.

Ṣhakti to the human mind which, being thus freed from the chain of causation, is translated into the Vâchaka Ṣhakti itself. The realization of the Vâchya Ṣhakti is the last leap forward into that region of the Absolute whence no traveller ever returns either as Îṣhvara or Deva or Mânava (man). The Tântrik Sâdhaka is therefore warned against that ignorance which takes Mantras to be mere words or letters of the alphabet:

गुरा मानुषबुद्धिश्च मन्त्र चाक्षरभावनाम् ।
प्रतिमायां शिलाज्ञानं कुर्व्वाणो नरकं व्रजेत् ॥

" Perdition is the lot of him who thinks that Guru is a mere man, that Mantras are mere letters of the alphabet, and that Pratimâ (the Image of the Deity) is mere stone."

The word Mantra is thus explained in the Pingalâ Tantra, quoted in Shâradâtilaka:

मननं विश्वविज्ञानं त्राणं संसारबन्धनात् ।
यतः करोति संसिद्धौ मन्त्र इत्युच्यते ॥

" That from which the true knowledge of the universe and freedom from the bondage of the world is attained is called Mantra."

The " true knowledge " of the universe, according to Tantra, is the realization of the identity of Brahman and Brahmâṇḍa. This, too, is the Vaidik conception, as it is expressed in the aphorism : सर्व्वं खल्विदं ब्रह्म (" Verily all this is Brahman "). I have elsewhere quoted from the Bhagavadgîtâ a passage in which it is said that the Mantra ओम (Om) is capable of freeing the Jîva, or embodied spirit, from the bondage of births and deaths. How mighty is the power of Mantra! It is Sound-spiritual, it is Divinity itself. Blessed is the man who, having heard the sweet, soul-soothing, ineffable Madhyama sound in the lotus of the heart, plunges deep into the ocean of Sushumnâ,[1] to rise at the feet of Kula-

[1] The channel of energy (nadi) of that name situate in the spinal axis. See Arthur Avalon's " Six Centres and the Serpent Power."

kuṇḍalinî, singing Her song of the universe in Her Para melody.[1] Of all the methods for hearing the Sound-spiritual, taught in different schools of Yoga, the Mantra Yoga is the best, straightest, and easiest, because Mantra itself, being Sound-power, has greater aptitude than anything else to reach the bodily Sound-centres.

Initiation (Dîkshâ), Guru (Teacher), and Ṣhishya (Disciple).

According to the Âyurvedik system of medicine, four factors are essential for the successful treatment of a disease. They are called Khuddak Chatushṭhaya. They are physician, medicine, nurse, and patient. The physician must be capable of making a correct diagnosis of his patient's ailment, the medicine should be appropriate and powerful, the nurse must be dutiful, and the patient careful of his health and possessed of faith in his physician. A successful treatment of the disease of the soul, called Bhavaroga, or earthly sufferings, is, similarly, dependent upon four essential factors. The patient is the man who, convinced of the existence of the disease which has overtaken him, is anxious to be cured; Bhakti, or devotion, is his nurse; he is the Guru, or teacher, who can properly diagnose the particular form of the patient's illness, and impart to him the proper medicament—I mean Mantra—which has the potency to heal.

The disease of the soul needs much more physicking than the disease of the body, of which the patient is fully cognizant, and which is of comparatively shorter duration and can be diagnosed by objective means. But the disease of the soul is a chronic ailment of many births and re-births. The lot of such a patient is spiritually dismal, no doubt, but the glamour of Mâyâ transports him to a fool's paradise, where lust, avarice, greed, power,

[1] In the Mûlâdhâra, (*vide ibid.*).

and ambition feed him with dainty dishes, and lull him to forgetfulness of the disease which is eating into his very vitals. Fortunate is the man who, knowing his real condition, is to be found at the lotus-feet of his Guru.

Knowledge of the human ego's real condition arises first mediately from a proper study of the Ṣhâstras, and then directly by self-illumination. But the study of the Ṣhâstras as a mere intellectual exercise is fraught with mischief. In the Kulârṇava Tantra the Lord has a significant admonition on this subject, which, translated, runs thus:

"Fools led by the bondage of their animal nature fall into the deep well of the six systems of philosophy, and are unable to know what the Paramârtha (supreme good) is. Perverse logicians, owing to their ignorance of the real meaning of the Vedas, roam here and there, scorched by the fire of scepticism. They do not know that within the surging waves of time they are under the mighty jaws of death. The man who knows the Vedas, Âgamas, and Purâṇas, but who is yet ignorant of the Paramârtha, and gives instructions, simply caws like a crow. Unmindful of the Paratattva (the Supreme), he is ever thinking of what is knowledge and what is knowable, and is immersed in study day and night. The words of such are flowing and rhetorical, but at heart they are anxious, sorry, and ill at ease. Men take great pains to prove the Paratattva to be what it is not. They explain the gist of the Ṣhâstra to be what it is not. They explain supersensuous matters without themselves realizing them. Some, led by vanity, study the Vedas without a Guru's help; but a knower of the real sense of the Vedas is hard to find. As a spoon does not know the taste of the food cooked with it; as the head carries a load of flowers, but the nose enjoys its fragrance, so they study the Veda Ṣhâstra, but, being ignorant of the Paramârtha (which is known only to Sâdhakas), quarrel among themselves. As a milkman,

forgetting the goat in his arms, sees it in its image in a well, even so are men, who are unconscious of the Para-tattva that is in them, deluded by the Ṣhâstras. As the darkness of a house can never be dispelled by uttering the word "lamp," even so is the word-meaning of Ṣhâstra impotent to dispel the mâyik darkness of the Ego. The study of Ṣhâstra by people not possessed of Prajnâ—that is, the inner light—is as though a blind man opened his eyes to see. The Ṣhâstra gives Divine knowledge (Tattvajnâna) to those who have Prajnâ."

अज्ञातज्ञापनं हि शास्त्रम् "The object of Ṣhâstra is to impart such knowledge as cannot be gained through the senses." It therefore stands to reason that the real meaning of Ṣhâstra cannot be acquired merely through the brain. The door to supersensuous knowledge must be unlocked, and the sleeping Kula-Kuṇḍalinî awakened. This is done by Dîkshâ or initiation. Dîkshâ is thus explained in the Tantras:

दीयते ज्ञानमत्यर्थं क्षीयते पाशबन्धनम् ।
अतोदीक्षेति देवेशि कथिता तत्त्वचिन्तकैः ॥
—योगिनी तन्त्रम् ।

देवि! दीक्षाविहीनस्य न सिद्धिर्न च सद्गतिः ।
तस्मात् सर्व्वप्रयत्नेन गुरुणा दीक्षितो भवेत् ॥
रुद्रयामलम् ।

अदीक्षिता ये कुर्व्वन्ति जपपूजादिकाः क्रियाः ।
न भवन्ति प्रिये! तेषां शिलायामुप्तबीजवत् ॥
रुद्रयामलम् ।

रसेन्द्रेण यथा विद्धमयः सुवर्णतां व्रजेत् ।
दीक्षाविद्धस्तथैवात्मा शिवत्वं लभते प्रिये!
दीक्षाग्निदग्धकर्म्मासौ यायाद्विच्छिन्नबन्धनः ।
ततस्तस्यकर्म्मबन्धो निर्जीवश्च शिवो भवेत् ॥
कल्पसूत्रटीकाधृतं कुलार्णवतन्त्रम् ।

उपासनाशतेनापि यां विना नैव सिद्ध्यति ।
तां दीक्षामाश्रयेद्यत्नात् श्रीगुरोर्मन्त्रसिद्धये ॥
—कुलार्णवम् ।

पुस्तके लिखितो मन्त्रो येन सुन्दरि जप्यते ।
न तस्य जायते सिद्धिर्हानिरेव पदे पदे ॥
—राघवभट्टधृतम् ।

श्रुत्वा तत्त्वं गुरोर्लब्धं साधयेद्दीक्षितं मनुम् ।
गुरुमुख्याः क्रियाः सर्व्वा भुक्तिमुक्तिफलप्रदाः ॥

The above verses, rendered freely into English, read thus:

" Those who commune with the Divinity call it Dîkshâ because it imparts Divine knowledge and cuts worldly bonds " (Yoginî Tantra).

" He who has not been initiated cannot acquire Divine knowledge, and cannot gain a desirable state after death. Hence it is that one should, by all means, get himself initiated by a Guru " (Rudra Yâmala).

" Those who, without being initiated, perform Japa, Pûjâ, etc., derive no benefit, even as seeds, sown on stone, do not germinate " (Rudra Yâmala).

" As iron is transmuted into gold when it is penetrated by Rasendra (great fluid), even so is the individual Ego converted into the Divinity by Dîkshâ. His Karma being burnt by the fire of Dîkshâ, he becomes freed from the bondage of Karma, and thus the fetters of Karma being removed, the Jîva becomes Ṣhiva " (Kulârṇava Tantra, quoted in the Commentary on Kalpasûtra).

" No amount of Upâsanâ (worship), without Dîkshâ, can give Divine knowledge; so one should, by all means, get himself initiated for the purpose of rendering the Mantra efficacious " (Kulârṇava Tantra).

" One cannot derive any benefit by repeating a Mantra, learnt from books; on the other hand, injury is incurred at every step " (quoted by Râghava Bhatta).

" Having acquired the Mantra from the Guru, it should

be cultivated in the disciple's consciousness. Religious exercises for liberation are for fruition dependent entirely upon the Guru."

From what has been stated regarding the Sound Spiritual, Mantra and Kula-Kuṇḍalinî, it will have been seen that Mantra is a living spiritual sound-Power emanating from the vehicle of the Divine Serpent. The human Ego, born on the earth as the consequence of his actions in previous lives, must work out such Karmas as are germinating, and will also germinate Karmas for its weal or woe. He is placed here below in direct communication with the objective world through its five agents of knowledge and five agents of action. The knowledge acquired through the five senses is phenomenal: it is not true knowledge; it is knowledge as it seems, not knowledge as it is. It is the knowledge of actors as they appear on the stage, and not of the individuals who are dressed as actors in the green room. The green room of nature is hidden from the view of the senses. But it is in the green room that nature must be seen by the Ego in order that it may free itself from the glamour of mâyâ which has rendered it an earth-bound spirit. Unless one recognizes the reality, there is no escape from its semblance. But the physical brain is not the place where, nor are the senses the avenue through which, the one Reality, the All-blissful Sat-chit-ânanda enthroned in the effulgence of the spiritual world is to be seen. The human body is a duality not only in the objective plane, but in the subjective plane as well. The mind receives objective knowledge through the brain by means of the senses and the sensory nerves. It can receive subjective knowledge through the spinal column by means of senses which have to be developed. But the passage through which the green room of the human body must be entered is barred by the hood of the Slumbering Serpent Kula-Kuṇḍalinî. To wake Her up, to implore Her Divine grace that we may be shown the Real (which is no other than She),

and that the unreal may be dispelled, is the work of the living Mantra-Power for the earnest Ego.

Electricity is ubiquitous. It is in every atom, in every molecule, and in every thing made up of atoms and molecules. My pen is made up of atoms and molecules. Why does it not, then, announce to me the existence of electricity in it ? Why does it not fan me in this grilling heat and give brilliant light to my failing vision, although that is my earnest wish ? The reason is that electricity, by processes known to experts, must be roused into action, and manipulated in different ways to yield different results. Mantra Ṣhakti, similarly, is ubiquitous; it is in every form of existence. Indeed, from Sound-power the universe is built. It has countless forms which pervade the universe. It is the Guru, the Mantrik Scientist, who alone knows how to manipulate it and to employ it in producing the desired result—that is to say, in awakening the Slumbering Divine Serpent in man.

The mere communication of an atomic sound from one's mouth to another's ear cannot be expected to produce such a result. The Guru has himself to vitalize and energize the Mantra in his own inner consciousness, and then to communicate the living spiritual force to the consciousness of his disciple (Ṣhishya). If there be reason to believe in transference of thought from a hypnotiser to his subject—and hypnotism has now been recognized as a science—there is no ground for disbelieving the transference of a power even subtler than a thought (which is a power as well) from a Guru to his disciple. When such an event happens in the life of a person, his whole mental system undergoes a revolution; he receives a second birth, and it is for this that an initiated man is a Dvija (twice-born). The Veda withheld the privileges of a Dvija from the fourth caste (Shûdra), but the Tantra throws the portals of initiation wide open to every man or woman, whoever he or she may be. The Chaṇḍâla[1]

[1] One of the lowest castes.

and all others are all the children of the Divine Mother, the milk of whose eternal breast is sucked by every living being.

Dîkshâ, thus, is not a conventional usage, a toll paid to the Divine ferryman for carrying the sojourner across the ocean of the world (Bhavasindhu). Spiritual India has, unfortunately, come to this pass, and it is the Tantra which can alone save it, as it has saved it in the Kali Yuga of every Kalpa.

Ṣhabdabrahmamayî, the Divine Mother, must be reached. A deep, surging sea divides the sojourning Ego from Her. It is the Black Sea of objective knowledge, the Vaitarani of Hindu mythology. Mantra is the bark to carry it thither. The Guru must help the Ego in each of its steps forward into the region of the unknown. Indeed, without the Guru's help the disciple cannot move one such step. The disciple must also work hard, under the instructions of the Guru, to keep up the energy of the Mantra. And when the Mantra is assimilated in the inner consciousness of the disciple, he is said to have become Siddha (accomplished) in it. He can then use it at his will, and, awakening Kula-Kuṇḍalinî, plunge with Her into the Lotus-garden, where alone the nature of the Âtmâ and Anâtmâ[1] can be realized. The human body, according to the Tantra, is a microcosm, which contains in miniature all that is contained in the Kosmos. It has the seven Lokas worlds or regions located in it, and the Sâdhaka, who, with the help of his Vîja Mantra, has known them and their over-Lords has left the mother's womb never to come back again. It may here be noted by way of parenthesis that the seven Lokas are not states of existence, but worlds made up of different modifications of matter, and peopled by beings on different planes of consciousness.

Such being Dîkshâ, imagine what the Guru is !

[1] Not âtmâ.

गुरौ तुष्टे शिवस्तुष्टो रुष्टे रुष्टस्त्रिलोचनः ।
गुरौ तुष्टे शिवा तुष्टा रुष्टे रुष्टा च सुन्दरी ॥
अतो गुरुर्महेशानि ! संसारार्णवलंघने ।
कर्त्ता पाता च हर्त्ता च गुरुर्मोक्षप्रदायकः ॥

—गुरुतन्त्रम् ।

" If the Guru is pleased, Ṣhiva is pleased; if he is displeased, Ṣhiva is displeased. If the Guru is pleased, Ṣhivânî[1] is pleased; if the Guru is displeased, Ṣhivânî is displeased. Hence, O Maheṣhânî![1] the Guru is the Lord, the sustainer and the annihilator. It is he who can give Moksha " (Guru Tantra).

But the human Guru is not the real Guru. The real Guru is in the Thousand-petalled Lotus. The human Guru bears the same relation to the Divine Guru that the Vâchaka Ṣhakti of a Mantra bears to the Vâchya Ṣhakti. The Yoginî Tantra thus explains Guruship:

श्रीदेव्युवाच ।
गुरुः कोवा महेशान वद मे करुणामय ।
त्वत्तोऽप्यधिक एवायं गुरुस्त्वया प्रकीर्त्तितः ॥
श्रीईश्वर उवाच ।
आदिनाथो महादेवि महाकालो हि यः स्मृतः ।
गुरुः स एव देवेशि सर्व्वमन्त्रेषु नापरः ॥
शैवे शाक्ते वैष्णवे च गाणपत्ये तथैन्द्रवे ।
महाशैवे च सौरे च स गुरुर्नात्र संशयः ॥
मन्त्रवक्ता स एव स्यान्नापरः परमेश्वरि ।
मन्त्रप्रदानकाले हि मानुषे गिरिनन्दिनि ।
अधिष्ठानं भवेत्तस्य महाकालस्य शंकरि ॥
अतो न गुरुता देवि मानुषे नात्र संशयः ।
मन्त्रदाता शिरःपद्मे यद्ध्यानं कुरुते गुरोः ।
तद्ध्यानं कुरुते देवि शिष्योऽपि शीर्षपङ्कजे ॥

[1] The Devî as consort of Shiva.

अतएव महेशानि एक एव गुरुः स्मृतः ।
अधिष्ठानवशात् तस्य मानुषस्य महेश्वरि ।
माहात्म्यं कीर्त्तितं तस्य सर्व्वशास्त्रेषु शंकरि ॥

" Ṣhrî Devî said: ' Merciful Maheṣhvara ! tell me who is Guru. You have told me that the Guru is greater than Thou art.' Ṣhrî Îṣhvara said: ' He who is the first Lord and is called Mahâkâla is the Guru, O Devî ! in all Mantras. None else is the Guru. He is verily the Guru of the Ṣhaivas, Ṣhâktas, Vaishṇavas, Gâṇapatyas, Moon-worshippers, Mahâṣhaivas, and Sauras.[1] He and none else is the promulgator of Mantra. At the time of imparting Mantra, O Daughter of mountain ![2] He manifests Himself in him who imparts Mantra. Hence, O Devî ! verily there is no Guruship in man. The human Mantra-giver meditates upon the same Guru in the Head-Lotus as Him upon whom the disciple must there meditate. Therefore, O Maheṣhvarî ! there is only one Guru. Because He manifests himself in the human Guru, therefore the greatness of the human Guru is published in all the Ṣhâstras."

The Yâmala Tantra says:

गुरुरेकः शिवः प्रोक्तः सोऽहं देवि न संशयः ।
गुरुस्त्वमपि देवेशि मन्त्रोऽपि गुरुरुच्यते ॥
अतो मन्त्रे गुरौ देवि नहि भेदः प्रजायते ।
कदाचित् स सहस्रारे पद्मे ध्येयो गुरुः सदा ।
कदाचित् हृदयाम्भोजे कदाचित् दृष्टिगोचरे ॥

" There is only one Guru, who undoubtedly is Myself; Thou, too, O Devî ! and Mantra, too, is Guru. Therefore Guru, Ḍevatâ, and Mantra are the same. He is always to be contemplated in the Thousand-petalled Lotus, sometimes in the Heart-Lotus, and sometimes as existing before the eyes—that is, in human form."

[1] *Vide ante*, p. iii, n. 1.

[2] The Devî as Pârvatî, daughter of the mountain King Himavat.

In initiating and instructing a disciple, the human Guru undertakes a vicarious duty, the magnitude of which he should fully realize. He must fill himself with the Divine Presence, that his Ṣhishya may be born to the spiritual life. He must also, impart to his disciple that sure knowledge which will lead him without error on the onward path of Sâdhana. Henceforward the life of the disciple becomes a part of the Guru's life. The Guru becomes responsible for the sins of his disciple.

We are apt to complain of the rarity of the Gurus, but we do not pause to consider the paucity of Ṣhishyas (disciples). Gaṇapati, the elephant-headed Devatâ, by the grace of His Divine mother, had the consolation to believe that He was the best of singers. We, too, by the grace of Avidyâ, have an overweaning confidence in our intellectual attainments, thinking that we are perfectly qualified to receive the highest spiritual instructions.

The Gautamîya Tantra says:

शिष्यः कुलीनः शुद्धात्मा पुरुषार्थपरायणः ।
अधीतवेदः कुशलः पितृमातृहिते रतः ॥
धर्म्मविद्धर्म्मकर्त्ता च गुरुशुश्रूषणे रतः ।
सदा शास्त्रार्थतत्त्वज्ञो दृढदेही दृढाशयः ॥
हितैषी प्राणिनां नित्यं परलोकार्थकर्म्मकृत् ।
वाङ्मनःकायवसुभिर्गुरुशुश्रूषणे रतः ॥
अनित्यकर्म्मणस्त्यागी नित्यानुष्ठानतत्परः ।
जितेन्द्रियो जितालस्यो जितमोहो विमत्सरः ॥

"The Ṣhishya (disciple) should be of good parentage, pure-minded, bent upon realizing the fourfold aspirations;[1] he should be learned in the Vedas, diligent, devoted to the welfare of parents; he should know Dharma and practise it; he should serve the Guru; he should be acquainted with the true meaning of the Ṣhâstras; he

[1] That is, Dharma Artha, Kâma, and Moksha. See Introduction to A. Avalon's "Mahânirvâna Tantra."

should possess a strong physique and a strong mind. He should always do good to living objects; he should do only such deeds as are good for the afterlife. He should serve the Guru by speech, thought, body, and money. He should avoid works of which the result is transitory, and be diligent in working for enduring results. He should be one who has conquered passions, indolence, illusory knowledge (Moha), and anger."

From the above it will appear that to be a real Ṣhishya mere intellectual attainment is not sufficient. While he should be conversant with the Ṣhâstras (scriptures) to enable him to understand what he is, what his destiny is, what relation he bears to the universe and to the Lord of the universe, he should have purified his mind from the thousand and one worldly pursuits which detract rather than bring peace to it. He should diligently do what the Ṣhâstras enjoin, and scrupulously avoid un-Ṣhâstrik actions. He should have a living faith in his religion, and an earnest, irrepressible longing for spiritual advancement. Lust, anger, and their train should not be his masters. His profession should be in strict accordance with Ṣhâstrik morality. He should consciously do nothing that hurts or injures a fellow-being, and the milk of his kindness should ever flow to relieve suffering humanity. These and many other qualifications are required of the aspirant to the great path. It is also stated that a candidate must remain under the personal observation of a Guru for a whole year before he can hope to be initiated. Deluded by Avidyâ, however, we do not pause to reflect whether the field in which the seed is to be sown is worthy of it. Sometimes, in our impatience (which is a state of mind quite unfitted for spiritual culture), we fly to sannyâsîs (ascetics), and, getting ourselves initiated by them, hasten homeward, hardly knowing that thereby we transgress a positive injunction of the Ṣhâstra, and place ourselves in difficulties. It is laid down in the Tantras:

मातामहञ्च पितरं यतिञ्च वनवासिनम् ।
वर्ज्जयित्वा च शिष्येन्द्रो दीक्षाविधिमुपाचरेत् ।
अन्यथा तद्विरोधेन कायनाशं भवेद्ध्रुवं ॥
यामलतन्त्रम् ।

यतेर्दीक्षा पितुर्दीक्षा दीक्षाच वनवासिनः ।
विविक्ताश्रमिणो दीक्षा न सा कल्याणदायिनी ॥
गणेशविमर्षिणीतन्त्रम् ।

आश्रमी देशस्थायी च गुरुरेवं विधीयते ।
विश्वसारतन्त्रम् ।

पुत्रदारैश्च सम्पन्नो गुरुरागमसम्मतः ।
मत्स्यसूक्तम् ।

आश्रमी ध्याननिष्ठश्च मन्त्रतन्त्रविशारदः ।
रुद्रयामलम् ।

"In the initiation one should exclude his maternal grandfather, father, a Ṣannyâsî, and a Vânaprastha;[1] otherwise, there being contrariety in the respective positions of Guru and Ṣhishya, the Ṣhishya is sure to meet death."

"Initiation by a Yati,[2] by one's father, by a Vânaprastha,[1] or by a Sannyâsî is not favourable to the welfare of a Ṣhishya."

"One should receive Dîkshâ from a householder residing in the same locality with the Ṣhishya."

"The Tantra enjoins initiation from a Guru who has wife and children."

"The Guru should be a householder, meditative and well versed in Tântrik knowledge and in Mantra."

The reason why a man who has freed himself of the illusory world and stands outside of it is ill-qualified to show the light, step by step, to a disciple whirling in the eddies of the world is plain enough. A Sannyâsî is one

[1] One who has gone to the forest according to the rule of the third Âshrama. [2] Ascetic.

who has given up Karma, his mind having been purified. He is an Advaitî,[1] whose only avocation is the realization of the One without a second. But a householder is a man in, even if he be not of, the world. He is practically a Dvaitî,[2] though intellectually he may not be so. His distracted mind must be soothed by worship, prayer, and hymn, and by other acts of devotion (Bhakti) to his Ishṭadevatâ.[3] A Sannyâsî, on the other hand, is a Jnânî (one possessed of true knowledge) who, having crossed the threshold of Bhakti (devotion), looks down upon it as an illusion, an unreality. The mental attitudes of a householder and of a Sannyâsî are poles asunder. It is, therefore, inevitable that, in spite of his best endeavours, a Sannyâsî's teachings must contain much that is unassimilable by a householder, who, by his strenuous efforts to practise such instructions, must succumb bodily and mentally.

A householder Guru, on the other hand, is much on the same plane of consciousness with his disciple. Though in the small rowing-boat of Bhakti (devotion), he has oared manfully towards the ship of his destination, and neared it. His Bhakti is suffused with the Divine halo of Jnâna (knowledge). He is the fittest person to lead a world-ridden disciple by the hand, instructing him in every point, and teaching him by personal example:

स्वयमाचरते शिष्यमाचारे स्थापयत्यपि ।

—रुद्रयामलम् ।

"Himself practises and puts disciples in practice" (Rudra Yâmala).

Those who are real aspirants need not encumber their progress by adhering to the ancestral Guru. If they have already been initiated by him, they may leave him and find out a higher one.

[1] A spiritual monist, not a mere philosophical monist, but one who himself in various degrees experientially realizes the truth of that doctrine. [2] Dualist. [3] See p. xl., n. 3, *ante*.

The Kâmâkhyâ Tantra says:

सर्व्वेषां भुवने सत्यं ज्ञानाय गुरुरेव हि ।
ज्ञानान्मोक्षमवाप्नोति तस्माज्ज्ञानं परात् परम ॥
अतो यो ज्ञानम् न दत्ते नत्वमेत्तं त्यजेद्गुरुम् ।
अन्नाकाङ्क्षी निरन्नं हि सदा संत्यजति प्रिये ॥
ज्ञानं यत्र समाभाति स गुरुः शिव एव हि ।
अज्ञानिनं वर्जयित्वा शरणं ज्ञानिनां व्रजेत् ॥
मधुलुब्धो यथा भृङ्गः पुष्पात् पुष्पान्तरं व्रजेत् ।
ज्ञानलुब्धस्तथा शिष्यो गुरोर्गुर्व्वन्तरं व्रजेत ॥

कामाख्यातन्त्रम ।

"A Guru exists to impart Jnânas (different forms of knowledge). Jnâna leads one to Moksha (liberation). Hence Jnâna is the supreme good. Therefore the Guru who is incapable of imparting Jnâna should be abandoned, as one who is desirous of food abandons the person who has no food to give. One in whom Jnâna shines is Guru; he is Ṣhiva. Abandoning the ignorant, one should take the shelter of the wise. As a bee roams from flower to flower in quest of honey, even so should a Ṣhishya, in quest of Jnâna, go from one Guru to another."

If the ancestral Guru be really ignorant, there is nothing in the Tantra Ṣhâstra to compel one to seek initiation from him. But I feel the necessity of a word in favour of this much-abused man. I fear the Hindu Society is much more to blame than the ancestral Guru for this state of things. There was a happy time when every Hindu deemed it his duty not only to be initiated, but to practise worship with devotion and piety. Many amongst the higher classes lived a life which was rather religious than a purely social one. It was, therefore, incumbent upon the Guru so to qualify himself as to render himself a being higher than those around him. But the Hindu mind having considerably receded from such an ideal of life, initiation and worship are disregarded. There being

very little demand for real initiation and instruction in true worship, the supply of duly qualified Gurus has naturally fallen off. That the Guru-class still exists is due, to a large extent, to our love for the husk with which we want to fill the social granary. The Gurus, moreover, are now ill-fed by the Ṣhishya community, which accounts for many Guru families giving up the profession. It is the paramount duty of the Hindus of the present generation to reform the Guru community, which can, I think, be easily effected by fostering the growth of a sincere and earnest desire to learn and to practise among ourselves.

There is one aspect of initiation which I have left untouched for want of information—I mean its astrological aspect. It is said that the nativity of a candidate and the particular Mantra in which he should be initiated are correlated. As I am not an astrologer, I am not competent to speak as to this. Those who profess to be astrologers are really empirics, and, having no scientific knowledge of astrology, cannot explain this correlation. But opinions are divided amongst Tântriks on this point, and so it need not trouble us.

The Octagon of Self-Culture.

In the previous sections I have attempted to give the reader the result of a general survey of the philosophy upon which Tântrik Sâdhana, or Self-culture, is based. But in so recondite and unfamiliar a subject, where the correctness of every individual interpretation may be called in question, the reader is requested to go himself to the source, and there, with faith and devotion, and under the guidance of a Guru, drink of its waters.

I shall now address myself to the subject of the supreme importance of Tântrik Sâdhana, which, as already observed, is the easiest and the straightest path to follow for men of the Kali Yuga.[1] I should not be understood

[1] The present, the last, and worst of the ages. See A. Avalon's Introduction, "Mahânirvâna Tantra."

to preach Ṣhâkta Dharma[1] to one and all. The Tântrik method of spiritual culture is not, as I have already said, sectarian. The Tantra provides paths of culture for all the five classes of Upâsakas (worshippers) in Hinduism, and an advanced Tântrik Guru is as capable of illumining the path of a Vaishṇava as that of a Ṣhâkta.

The path of Dharma is twofold: the path of desire (pravṛitti) and the path of cessation of desire (nivṛitti). These two paths are in conformity with the two great Powers which are perpetually at work in the universe. One of the Powers is called Mâyâ and the other Mahâmâyâ. They are the two phases of the one immutable Ṣhakti. Mâyâ weaves the woof and the warf of Evolution from Spirit to matter; Mahâmâyâ frees the Ego from its Karmik garb, and leads it on to its destination. To sail downstream is easy enough. It needs no toil, no struggle. The current is favourable; hoist the sail of your Desires on the mast of your untrained Will, and sail pleasantly along. But your pleasure is short-lived; there is sorrow in all of it. Like Sisyphus, you roll your stone up the mountain-top only to come down again. And as the desires, even of the most intellectually cultured, know no bounds, the Ego is drowned more and more in the quagmire of matter, forgetting its own self, and forgoing the privileges of a human Ego which, after millions of journeyings, it has had the good fortune to acquire. The soft heart of the Divine Mother cannot bear to see Her children thus lost. She steps in and proclaims Pravṛitti Dharma, which her ordinary children must follow, so that in the long-run Pravṛitti may lead to Nivṛitti. This Dharma is work prescribed in the Ṣhâstras to be performed with Bhakti or devotion to God for accomplishing definite results. Pravṛitti being bridled by Dharma, unrestrained licence of desires is prevented, and the sojourner on the Pravṛitti path begins to learn Bhakti or devotion. The fulfilment of his desires, however

[1] The way or religion of those who worship Shakti.

worldly, depends upon the favour of God whom he invokes from the depths of his heart. He performs the rites and ceremonies prescribed for the particular object he has in view with austerities and penances which are required, and thus, though the mainspring of his action be selfish, he unconsciously develops his higher instincts and nobler nature. From hankering after sensuous pleasure in the shape of money, power, fame, popularity, progeny, and so forth, he gradually lifts his eyes upwards and longs for power in the unseen world. He devotes his mind and soul to its acquisition. And when he is fortunate enough to obtain but a morsel of it, he at once realizes the nothingness of worldly desires. He forthwith parts with them as a serpent parts with its dead skin. The worshipper on the path of desire now lives in the supersensuous world; his worldly hankerings have ceased at any rate to a considerable extent, and he has made more progress towards the path of Nivṛitti than one whose desires are not restrained by Dharma, and who depends solely upon his own resources to combat Pravṛitti.

To combat Pravṛitti! How sweetly sounds the phrase! To do works for others! How much sweeter still! Let us not deceive ourselves, as we are apt to do. The octopus-like grasp of our cumulated Karma, extending over millions of births and rebirths, is so firm that it is impossible to free ourselves from it unless we begin in Pravṛitti Dharma and end in Nivṛitti. Is it possible for anyone to jump from the bottomless abyss of desires to the celestial height of Nivṛitti by a single leap? There must be intermediate rounds on the ladder, for nature does not work by leaps and bounds; sequences of causes and effects pervade it. Not even the Lokapâlas, Dikpâlas,[1] and Lords higher still are free from desires, though they, by spiritualizing many of such desires, have risen higher and higher on the upward path of progress. How

[1] Lords of the Regions and Quarters.

can one be selfless unless he has dedicated his self to the Lord of all selves? And how can one dedicate his self to the Lord of all selves by one single bound? As householders (Gṛihîs) we are chained to the world by a thousand and one knots. Our family, our lust, our greed, our avarice, our ambition, all bind us down. We are overwhelmed with desires even unto death. Where, then, is our altruism? If there were a scalpel to open the mind, or an X-ray apparatus to display it, it would doubtless be found that altruism is, in many a case, traceable to love of fame, love of popular applause, love of power, and other little self-loves. It is intense love of God alone which can make a person selfless in action. It is very unfortunate that in the name of altruistic work many English-educated Hindus have given up Pravṛitti Dharma, the inestimable boon which the wise, holy Ṛishis have given us for our salvation.

In the Bhagavadgîtâ the Lord (I adopt Mrs. Besant's translation) says:

चतुर्विधा भजन्ते मां जनाः सुकृतिनोऽर्जुन ।
आर्त्तोजिज्ञासुरर्थार्थी ज्ञानी च भरतर्षभ ॥
तेषां ज्ञानी नित्ययुक्त एकभक्तिर्विशिष्यते ।
प्रियोहि ज्ञानिनोऽत्यर्थमहं स च मम प्रियः ॥
उदाराः सर्व्व एवैते ज्ञानी त्वात्मैव मे मतं ।
आस्थितः स हि युक्तात्मा मामेवानुत्तमां गतिम् ॥
बहूनां जन्मनामन्ते ज्ञानवान् मां प्रपद्यते ।
वासुदेवः सर्व्वमिति स महात्मा सुदुर्लभः ॥

"Fourfold in division are the righteous ones who worship Me, O Arjuna: the suffering, the seeker for knowledge, the self-interested, and the wise. Of these the wise, constantly harmonized, worshipping the One, is the best; I am supremely dear to the wise, and he is dear to Me. Noble are all these; but I hold the wise as verily Myself; he, self-united, is fixed on Me, the highest goal. At the close of many births the man full of wisdom

cometh unto Me. 'Vâsudeva is all,' saith he, the Mahâtmâ, very difficult to find."

Of the four kinds of worshippers mentioned by Bhagavân, the *ârtta* and the *arthârthî* (the suffering and the self-interested) are Sakâma Upâsakas,[1] who are on the path of desire. All the worshippers are called "sukṛitinah" (righteous)—that is, even those who are on the path of desire, have germs of good work in them, otherwise worship would not have formed a part of their work. "Udârâh sarva eva te"—that is, all of them are noble, dear to God, because the Godward mind, even if selfish, attains an amount of mental purification and contentment which is impossible for others to acquire. The last couplet means that a true Jnânî—an advaitist[2] is a product of many, many births, and that such a Mahâtmâ[3] is very rare. It will thus be seen that Pravṛitti Dharma has a place in self-culture, however low compared with the highest, that place may be. It is for those who cannot dissociate their minds from worldly desires. And I need hardly say that the bulk of humanity is of that temperament. If there be a blessed few amongst us who have governed their desires effectually, who are rather in than of the world, Pravṛitti Dharma, like dry leaves of trees, will fall from off them; but they are not, therefore, justified in giving up the Ṣhâstrik Dharma-Karma. The Lord Himself has exhorted them to perform religious works prescribed in the Ṣhâstra selflessly for the instruction of the mass of men. Like a patient who accepts his physician's diagnosis but rejects his prescription, it would be the height of folly to accept Hindu philosophy and to reject its practice.

The Tântrik system of culture on the path of desire is remarkable for its aptitude in producing desired results.

[1] Worshippers for reward, and with the view to benefits to be gained such as the worshipper whose action is determined by the hope of gaining the pleasures of heaven or avoiding the pains of hell; as contrasted with the Nishkâma Sâdhaka who acts for God's good sake only and not because such action will produce benefits for him.

[2] See *ante*, p. lx., n. 1. [3] Great soul.

This is known to Hindus of all denominations. But it is not a mere hankering after worldly benefits. On the contrary, the Sakâma Sâdhaka longs more for a glimpse into the arcana of nature than for mundane comforts, and his longing is soon crowned with success. And having acquired a personal proof positive of supersensuous things, the vanity of sensuous desires forces itself upon him in a manner that mere Ṣhravaṇa (study) and Manana (contemplation) can hardly approach. This, it must be conceded, is a long leap forward. To withdraw the mind from worldly attractions and repulsions many births and rebirths have to be spent in study, contemplation, and discrimination. The Tântrik, on the much-despised path of desire, however, transfers his consciousness from mundane attractions and repulsions to a higher plane of existence within one life and even a much shorter period. Although it cannot give him Mukti (liberation)—and Mukti is not a bunch of grapes to be had by the mere stretching of the hand upwards to the trellis on which they hang—it can make him a Lokapâla, a Dikpâla,[1] a Manvantarâdhipati,[2] or the like.

It must not be supposed that the Sakâma Tântrik worships Devatâs[3] as the Divinity. He no doubt pays homage to Devatâs as higher beings; but the object of his worship is the Divine Mother, who is the same as Mahâvishṇu, the manifested God, and the methods of his worship are very much the same as those of the worshipper on the Nivṛitti path. What is stated in the Gîtâ as to the consequences of worshipping Devatâs, Pitṛis, and Bhûtas has no application to a Tântrik, the ladder of whose spiritual culture begins with the path of desire as the lowest round, and ends at that of which none knows—that is, Kaivalya Mukti, or complete liberation.

[1] Lords of the regions and quarters.

[2] Lord of the period called Manvantara.

[3] The writer here refers to the higher Intelligences intermediate between Îshvara and man. Devatâ is used also in another sense. Thus, the Divine Mother in Her various leading forms is called Devatâ.

So long as a man is a Gṛihî (householder), so long is his path the path of Pravṛitti. If he thinks that he has outgrown it, but at the same time earns money, enjoys the world, forms attachments and repulsions, seeks name, fame, and popular applause, discharges the functions of a father of his household and of a member of the community in which he lives, he deceives himself. The path pointed out to him by the Tântrik is the best that he can have as an individual, as the father of a family, and as a member of society. The Tântrik culture is an all-round growth. It makes the body sturdy and strong, and proof to heat, cold, and rains; it wards off diseases from without, and resists diseases from within; it makes one hardy, painstaking, and patient. His will being regularly trained, he is resolute and intrepid. All these qualities of body and mind render him as much a useful member of society as a humble supplicant for the dust of the Mother's feet. As for altruism, people thus trained are taught from the very beginning to do good to others. परोपकारव्रतिनां साधूनां किंकरः कलिः। "Kali is the slave of those pious men, the rule of whose life is to do good to others," says the Tantra.

Now let us pass to the study of the path of cessation, called the path of Nivṛitti. Those whose minds have become sâttvik by the reduction of their râjasik desires through practice on the path of desire, and those fortunate few whose past lives have prepared them for it, are the fit Adhikârîs[1] on the Nivṛitti path. The Hindu Ṣhâstras, whether Vaidik or Tântrik, regard Adhikâra or personal competency as the most important factor in determining the mode of culture to be prescribed for a candidate. The Guru must test the mental calibre, moral proclivity, and physical aptitude of his would-be disciple (shishya), and must point out to him that path for which he is the most suited.

[1] Persons competent for a thing. The whole of Hinduism rests on the theory of competency, or adhikâravâda.

Sâdhakas on the path of cessation of desire are divided into two classes—viz., those who are yet bound by the ties and conventionalities of the world, and those who have got rid of, or are resolved to get rid of, them. Their methods of culture are different. The ties and conventions are called Pâṣha—that is, fetters. They are eight in number, as the Kulârnava Tantra says:

घृणा लज्जा भयं शोको जुगुप्सा चाथ पञ्चमी ।
कुलं शीलं तथा जातिरष्टौ पाशाः प्रकीर्त्तिताः ॥

कुलार्णवतन्त्रम् ।

"Aversion, shame, fear, grief, disgust, family, custom, and caste; these are declared as fetters."

I need hardly point out that there is hardly one among a million who can say that he is free from these fetters. And there are but few who struggle to sail clear of them. My task is to study the Sâdhana of the Adhikârîs of the former class. This Sâdhana may be roughly, though not exhaustively, classed under four heads: 1. Sandhyâ, or obligatory daily service. 2. Upâsanâ, or worship. 3. Shaṭchakrabheda. 4. Mudrâ Sâdhana. The first two of these will form the subject of this section.

In Patanjali's Yoga Ṣhâstra eight methods are laid down as modes of self-culture for realizing the True Self. They are: 1. Constant practice, and Vairâgya or that state of mind which is proof against worldly attractions and repulsions. 2. Worship of the manifested God. 3. Prâṇâyâma, or regulation of breath. 4. Concentration of mind on any one of the objects of the senses.[1] 5. Concentration in the heart-lotus. 6. Concentration with a mind free from desires.[2] 7. Concentration on the particular image of the Godhead worshipped by the Sâdhaka, as it appears in the dream-state, and on the Sâttvik nature of the mind in dreamless sleep. 8. Meditation on any object of liking.

[1] Vishayavatî vâ pravrittirutpannâ sthitinibandhanî. (Patanjala, 1-35.)

[2] Vîtarâga vishayâdvâ chittam (*ib.* 1-37).

Excepting Nos. 4 and 6, which are particular modes of concentration practised by Tântriks in Shaṭchakrabheda[1] and secret worship,[2] the Tântrik Upâsanâ includes all these and much more. I shall first take up the last, about which much misconception seems to prevail. The original text is:

यथाभिमतध्यानात् वा

"And by meditation on any object of liking" (the being copulative and not alternative).

Vyâsa's commentary on the above aphorism is:

यदेवाभिमतं तदेव ध्यायेत्, तत्र लब्धस्थितिकमन्यत्रापि स्थितिपदं लभते।

"Whatever may be the object of one's liking, let him meditate upon that. If the mind settles upon that particular object, it may settle also elsewhere."

This aphorism does not give unbridled licence to practise concentration upon any object at random. There are people who have very pronounced predilections for particular objects which they are unable to ignore. It is for these people that the above wholesome advice is given. An anecdote may here be related in illustration of this. Once upon a time there lived a very pious King, who was earnest upon giving a religious training to his son. He repaired to a famous Yogî for whom he entertained great respect. After the usual exchange of greetings the King said: "Mahâtman! If you please, I should like to have my son initiated by your Holiness." "Very well, my son," replied the Yogî, "send him hither." The King, very much gratified, prostrated himself before the holy man, and sped homeward. The day after the royal scion appeared before the Yogî, and paid his obesiance. "God bless you, child! Live here, and make yourself comfortable," said the Yogî to him.

[1] As in Dhyâna on the gandha tattva in the Mûlâdhâra, etc.

Rahasya pûjâ; a special mode of worship undertaken with the object of freeing the mind from desires.

The royal youth, however, found not much in the Yogî's Âṣhrama (hermitage) to comfort him, but the wild scene, the beautiful rivulet, the ravine, and the birds' song made captive his heart. For three or four days he was found to enjoy Nature, but in the midst of his enjoyment he was observed suddenly to sigh and become pensively meditative. One day the Yogî asked him: "Child, what ails you?" "Sir," replied the Prince, "I have a beautiful young elephant at home, which I love with all my heart. Its absence pains me." "Very well, I shall send for it," said the holy man. The day after the young elephant was brought. The Prince's joy knew no bounds; he began to caress it, kiss it. The Yogî said: "Child, the first lesson I give you is to forget everything else and to concentrate your mind upon this young elephant." "I obey," said the Prince. A year after the Yogî inquired: "Well, how far have you progressed?" The Prince said: "I have not yet been successful." The Yogî encouraged him to persevere. Two years rolled on. One day the Prince appeared before the Yogî, and said: "Holy Father, my mind is completely lost in the image of the young elephant. I see it everywhere. There is nothing else in the world to captivate my mind." "Sarvamangalâ[1] bless you, my child, you have quickly won the battle. Come now and be initiated in the Mantra of your Ishṭadevatâ."[2] So saying, the holy one put the Prince on the path.

The reader will thus find that the choice of the object of concentration does not depend upon individual caprice. If the mind be so weak that it cannot readily part with its predilections, it is by a regulated exercise of those predilections that the ever-roving mind is settled. It is but a temporary arrangement for rare cases. To reduce the mind to a focus is a task of great magnitude, perhaps of a whole life. Nothing should be allowed to be identified with the mind except a Divine image—that is, a form in which Divinity incarnates, and for this plain reason that what a man thinks upon *that* he becomes. If one

[1] The all-auspicious Goddess. [2] *Vide ante*, p. lx.

concentrates upon a glass ball, a glass ball shall he become. Says Lord Ṣhrî Kṛishṇa:

ये यथा मां प्रपद्यन्ते तांस्तथैव भजाम्यहम् ।

In the Tântrik Mantra the worshipper finds an image of the Incarnation of the Divinity not a dead image, a shadow, but an image which, by Sâdhana, can be conjured up into the Divinity itself, the spiritual power inherent in the Mantra fortifying the will power of the Sâdhaka to produce this result. From the very outset a Sâdhaka is enjoined to fill his mind with the thought that he and the Divinity are one and the same. The realization of सोऽहम (I am He) is the aim and end of his worship.

The Tântrik Sandhyâ is an obligatory service, which must be performed thrice a day—at dawn, at noon, and at sunset. It opens with a Mantra, which reminds the worshipper that his individual self is really no other than the one Self, manifested in the universe as the male and the female Power. The Mâṭṛikâ Ṣhaktis are then brought into requisition to render his body and mind active with their soul-inspiring energy. The worshipper pays homage to the Devas, Ṛishis, Pitṛis, to his Guru,[1] and to humanity. With a libation of water he declares: मनुष्यांस्तर्पयामि—that is, " I gratify mankind."

As the Divine Mother is in everything and everything is in Her, service to every living being, whether human or not, is a part of his religion.

Meditation, concentration, Prâṇâyâma, and Japa are the principal features of Sandhyâ. The object of Prâṇâyâma is to bring the involuntary act of breathing under control, and suspend its action at the will of the Sâdhaka. The constituents of the subtle body are the vital air, the sensorium and the mind. The latter is intimately connected with breath. The breath serves as an instrument to introduce the mind to the world without. If one can regulate the breath, he can control the otherwise uncontrollable mind. The more one learns this art, the more is his will-power developed, the more is he

[1] Gods, seers, and forefathers.

enabled to concentrate his mind upon a particular object, and the more do his passions cease. As breath is the measure of life, and not days, years, and months, the Sâdhaka's span of life is prolonged, and his body is rendered immune to diseases. Life is a resultant of the kinetic karmik forces of a man in his previous birth. The karmic forces, either potential or kinetic, become a part of the mental sheath of the reincarnating Ego along with its sensorium and vital power, which latter is manifested in the body as breath. Breath is the nexus which joins the body with the mind. Control it, and you control the dalliance of the mind with the external world through the body. Prânâyâma is, therefore, an indispensable aid to meditation, concentration, and the development of will-power.

In his commentary on verse 7, chap. ii., of the Ṣhvetâṣh-vatara Upanishad, Ṣhangkarâchârya quotes from Ṣhruti:

प्राणायामविशुद्धात्मा यस्मात् पश्यति तत्परम् ।
तस्मान्नातःपरं किञ्चित् प्राणायामादिति श्रुतिः ॥

"'The soul being purified by Prâṇâyâma realizes Parabrahman, hence there is nothing higher than Prâṇâ yâma,' thus says Ṣhruti."

He then says:

"First, Yajnas and other works should be performed, then Prâṇâyâma. etc.; then Communion, then knowledge of Vedantic teaching, and then liberation."

Then, in his commentary on verse 8 of the same chapter, he says: "Because the man, the impurities of whose mind have been cleansed by Prâṇâyâma. is able to concentrate his mind on Brahman, therefore Prâṇâyâma is introduced (in this Upanishad). At first the nerves should be purified, and after that one becomes fit to practise Prâṇâyâma."

The Ṣhetâṣhvatara Upanishad says (chap. ii., verse 9):

प्राणान् प्रपीड्येह संयुक्तचेष्टः ।
क्षीणे प्राणे नासिकयोच्छ्वसीतः ।
दुष्टाश्वयुक्तमिव वाहमेनम् ।
विद्वान् मनो धारयेताप्रमत्तः ॥

"A wise man should skilfully regulate his breath. When the Prâṇa becomes feeble it should be let off through the nostrils in small quantities. When one thus becomes gradually accustomed to holding the breath, the mind, like a chariot drawn by unruly horses—that is, senses—becomes fixed and fitted for Brahma-Jnâna" (knowledge of the Brahman).

In Chapter XIV., Skandha XI. of Ṣhrimad Bhâgavata, in answer to Uddhava's question as to how one who desires mukti (liberation) should contemplate Him, Bhagavân says: "Sitting at ease upon an Âsana (seat), neither high nor low, with the body erect, keeping the palms of the hands one upon another upon the lap, one should fix his eyes upon the tip of his nose; then, governing all the senses, the path of breath should be cleansed by Puraka (drawing in the breath), Kumbhaka (holding it) and Rechaka (giving it out). Having by Prâṇâyâma drawn the senses from their respective objects, practice should also be made by degrees in an opposite direction. The sound ओम् (Om) in the heart, which is like a continuous bell-sound, should be drawn upwards by Prâṇâyâma, and then Vindu should be placed upon it. In this wise Prâṇâyâma, with ओम् (Om), should be practised ten times in each of the three Sandhyâs. By doing this the breath is conquered within a month."

It will thus be seen that the Upanishads, the Purâṇas, and the Tantras with one voice proclaim the supreme importance of Prâṇâyâma in self-culture. It is, however, the Tantra which has preserved knowledge of the mode of practice of this noble art, and it is the Tântriks who can teach it. Ṣhangkarâchârya, in his commentary above quoted, mentions नाडिशुद्धि, or purification of the Nâdis,[1] as a condition precedent to practising Prâṇâyâma. I believe the Tântriks are the only Gurus who know how to do it. Prâṇâyâma is essential in Sandhyâ, Upâsanâ,

[1] "Nerves." See Arthur Avalon's "Six Centres and the Serpent Power," and Introduction to his "Mahânirvâna Tantra."

and Shaṭchakra Sâdhana. But it must be learnt very cautiously and with the help of a Guru. As it has to be learnt by degrees it forms an essential part of daily service.

Sandhyâ is mental exercise. The image of the Divine Mother, which is potential in the worshipper's Ishṭa-Mantra[1] and described in what is generally known as Dhyâna (Contemplation), must be done in the mind. The mental image thus arising should be identified with the all-pervading Divine Mother, and concentration practised upon it.

Dhyâna (meditation) is of two kinds, Sûkshma and Sthûla—that is, supersensuous and sensuous.

स्थूलसूक्ष्मविभेदेन ध्यानन्तु द्विविधं भवेत् ।
सूक्ष्मं मन्त्रमयं देहं स्थूलं विग्रहचिन्तनम् ॥
करपादोदरस्यापि रूपं यत् स्थूलविग्रहम् ।
सूक्ष्मञ्च प्रकृतेरूपं परं ज्ञानमयं स्मृतम् ॥
सूक्ष्मध्यानं महेशानि कदाचिन्नहि जायते ।
स्थूलध्यानं महेशानि कृत्वा मोक्षमवाप्नुयात् ॥
श्यामलतन्त्रम् ।

ध्यानन्तु द्विविधं प्रोक्तं सरूपारूपभेदतः ।
अरूपं तव यद्ध्यानमवाङ्मनसागोचरम् ।
अव्यक्तं सर्व्वतो व्याप्तमिदमित्थं विवर्जितम् ॥
अगम्यं योगिभिर्गम्यं कृत्वैवङ्गसमाधिभिः ।
मनसो धारणार्थाय शीघ्रं स्वाभीष्टसिद्धये ।
सूक्ष्मध्यानं पुरोधाय स्थूलध्यानं वदामि ते ॥
महानिर्व्वाणतन्त्रम् ।

The Yâmala says:

"Dhyâna is of two kinds, Sthûla (gross) and Sûkshma (subtle). Sûkshma, or supersensuous, is Thy sound-body (मन्त्रमयम देहम); Sthûla is meditation on Thy image,

[1] The particular Mantra which the particular Sâdhaka receives at initiation.

which is made up of hands, feet, etc. Thy Sukshmarûpa (subtle form) is the Jnânamaya (conscious) body of Prakṛiti. O Maheṣhvarî! The supersensuous seldom arises in the mind; therefore one should concentrate his mind on the Sthûla form and attain Moksha (liberation)."

The Mahânirvâna Tântra says:

"Dhyâna is of two kinds, Sarûpa (having visible image) and Arûpa (not having visible image). Thy Arupa Dhyâna is beyond the cognizance of speech and mind; it is unmanifested, all-pervading, incapable of being pointed out as 'this' or 'that.' Yogîs alone can cognize it by long Samâdhi (ecstasy). I relate to you Sthula Dhyâna, so that Sâdhakas being hopeful of Sûkshma Dhyâna may practise it by fixing the mind upon it for the attainment of the object of their desire."

In the Dawn-Sandhyâ the Divine Mother must be contemplated in the root-lotus as the Creative Power. symbolized by a maiden having a string of beads in Her right hand and a jar filled with water in Her left, riding on a white swan. The white swan is the Hangsa of philosophy, the vital Power which must needs be Her vehicle for the purpose of creation, for without the vital power creation is impossible. The string of beads symbolizes Japa—that is, meditation on the creation of the previous Kalpa and production of similar sound-forms, which are the substratum of all things sensuous and supersensuous. The jar of water is the "cause-water" (कारणवारि) of philosophy, the protoplasm out of which all bodies are formed.

In the Noon-Sandhyâ She rides on the King of Birds, Garûḍa, in the heart-lotus holding in Her four hands conch, discus, mace, and lotus, and wearing a garland of flowers on Her breast. Garûḍa is light (which is life as well), the conch is sound, the discus is Avidyâ or that Power by which creation comes; the mace is the symbol of authority, and the lotus is the universe. She is now the Vaishṇavî Ṣhakti, who maintains and nourishes the

universe. The garland of flowers symbolizes the countless beings whom She nourishes. The explanations of the symbols given in this and the preceding and succeeding paragraphs are my own. The Shrimad-Bhâgavata explains the garland as meaning Mâyâ, the mace as denoting the vital Power, the conch as meaning water, the discus as symbolizing light, and the lotus as signalizing Ananta, or space.

In the Evening-Sandhyâ She rides the Great Bull (महावृषः) in the white lotus, holding a trident in Her right hand and a noose (पाशः) in the left. When the day of Brahmâ—that is, a Kalpa—comes to a close, the bifurcated male and female Powers again meet in equilibrium. This is symbolized by the trident. The noose is Avidyâ, which She has withdrawn into Her own hand to repose there until the darkness of Brahmâ's night is dispelled.

As Creator Her vehicle is Râjasik, as Preserver it is Sâttvik, and as Withdrawer of the universe it is Triguṇa Mâyâ,[1] the Tâmasik Guṇa predominating. The creative energy is volition (इच्छाशक्तिः), the preservative energy is action (क्रियाशक्तिः), and the destructive energy is cognition (ज्ञानशक्तिः). These three phases of the all-pervading Ṣhakti must be contemplated on day by day in order that the Sâdhaka may realize what the object of his worship is in manifestation.

The image of the Ishṭadevatâ must first be formed in the mind by Dhyâna. Then the Vîja Mantra should be repeated, keeping the image in view and withdrawing the mind from all other thoughts. This is called Japa.

यस्य यस्य च मन्त्रस्य उद्दिष्टा या च देवता ।
चिन्तयित्वा तदाकारं मनसा जपमाचरेत् ॥

भूतशुद्धितन्त्रम् ।

तन्निष्ठस्तन्नतप्राणस्तच्चित्तस्तत्परायणः ।
तत्पदार्थानुसन्धानं कुर्व्वन्मन्त्रं जपेत् प्रिये ॥

कुलार्णवतन्त्रम् ।

[1] Mâyâ of the three gunas.

The Bhûtaṣhuddhi Tantra says:

"Meditating on the form of the Devatâ denoted by the Mantra, Japa should be made in the mind."

The Kûlarṇava Tantra says:

"A Mantra should be repeated with faith, devotion, attention, submission, and perception of the Divine image in the mind."

Japa is of three kinds: Vâchika (by audible words), Upângṣha (lips and tongue moving; but inaudible to the person making Japa), and Mânasika (mental; lips and tongue not moving). Japa has the supreme virtue of gradually withdrawing the mind from other thoughts and impressions, and fixing it on the Divine image. When concentration by this means is perfected, the consciousness of the Sâdhaka is transferred to the Mantra-devatâ. This is called Mantra-chaitanya (awakening of Mantra) and the Sâdhaka is said to have become Mantra-siddha (Mantra-perfect).

It will thus be seen that Sandhyâ is of the highest efficacy in spiritual culture, and it is on this account that it is obligatory on every Hindu of whatever division of worshippers he be. I have already quoted from the Ṣhrîmad-Bhâgavata, which is the scripture of the Vaishṇavas, to show the importance of Prâṇâyâma and Sandhyâ. Other quotations from the same Ṣhâstra follow:

"One who is desirous of cutting the bondage of I-amness of the Jîvâtma should worship Keṣhava according to the Tântrik method, which contains in it the Vaidik method as well."

"The man who in this wise worships Îṣhvara in Agni, Sûrya, water, etc., or in one's own heart, as the Âtmâ, according to the Tântrik Karmayoga, soon attains Mukti (liberation)."

Skandha XI.; chap. iii.

"O Uddhava! visiting My image and other symbol, visiting My Bhakta (devotee), . . . Diksha, according

to the Vedas and the Tantras . . . these are the signs of Bhakti (devotion) to Me."

Skandha XI., chap. xi.

"My worship is of three kinds: Vaidik, Tântrik, and mixed. Whichever of these three be to one's liking, let him worship Me by that."

Skandha XI., chap. xxvii.

"Shaunaka said: O Sûta, you are devoted to Bhagavân, you know all the doctrines of Tantra and many other things. I now ask you a question. Nârâyâṇa, the husband of Ṣhrî, is only Chidghana (massive consciousness), but Tântrik Upâsakas (worshipper), at the time of worship, attribute limbs, and these and other parts, such as Garûḍa, etc., weapons such as Sudarṣhana, and ornaments such as Kaustubha, to Him. Tell me what things (Tattvas) are symbolized by them. I am desirous of knowing Kriyâ yoga.[1] Therefore, relate to me that skill in Kriyâ (action) by which men attain Mukti (liberation). Sûta said: Saluting my Gurudeva, I relate to you the Vibhûtis[2] of Vishnu as stated in the Veda and the Tantra by Brahmâ and other Âchâryas (teachers)."

Skandha XII., chap. xi.

These and other like statements should induce my Vaishṇava brothers, who are too often apt to assail the Tantra, to abstain from the terrible sin of a patricide.

Upâsanâ is the worship of the Vâchya Ṣhakti[3] through the Vâchaka Shakti of a Sâdhaka's Ishṭamantra.[4] If the Ishṭamantra denotes an Avatara[5] in male body, the worship is regulated in conformity with it; and if the Ishṭamantra denotes a female Avatâra the method of worship is of a different type. But the main principles of worship are identical. The Ishṭamantra, or Vîja Mantra,

[1] Yoga through action. [2] Powers and manifestations.
[3] *Vide ante*, pp. xlvi, and *post*. [4] *Vide ante*, pp. lxxv.
[5] Manifestation called "incarnation" when it takes place on the physical plane.

as previously stated, denotes two Powers, the Vâchaka and the Vâchya Ṣhakti. By realizing the Vâchaka Ṣhakti, the abstract, unconditioned Paramâtmâ, which is the Vâchya Ṣhakti of a Mantra, must be realized, the ultimate goal of all Sâdhana being the realization of the One True Self. The Vâchaka Ṣhakti is the Manifested God, Saguṇa Îṣhvara, the Shakti of the Tântrik philosophy. We have seen how the one Ṣhakti is bifurcated into male and female Ṣhaktis for the purposes of evolution, thus giving expression to Ṣhabdabrahman. We have also seen how our solar system is presided over by seven Lords in its seven planes, each of these Lords being an aspect of Ṣhabdabrahman. In Upâsanâ (worship) the Virâṭa Ṣharîra—that is, the physical body of Ṣhabdabrahman—is the vehicle through which worship is offered. It is the Virâṭa Sharîra, which is the ground of all Avatarâs. The Sahasraṣhîrsha Purusha (thousand-headed Purusha) of the Vedas is the Virâṭ Purusha of philosophy. The five Mahâbhûtas (elements), the ten senses, the five vital airs, Manas (sensorium), Buddhi (intuition), Ahangkâra (ego), and Chitta (mind) constitute the Ṣharîra or body of Ṣhabdabrahman, the plane of whose consciousness is called Jâgrata, or waking. Worship begins from this state of Divine consciousness until it reaches the dreaming state, or Svapna. Beyond the dreaming state is Sushupti, or slumbering consciousness of Ṣhabdabrahman, where worship ends. It must be remembered that the self-same Sachchidânanda is worshipped in different vehicles, even as the selfsame gold is worn as a ring, a chain, a bracelet, and the like.

It will thus be seen that Kâlî and Vishṇu are essentially the same, only the vehicles and their characteristic qualities differing. The Tantrik's predilection for the Divinity in its female form, as the Mother of the Universe, arises in part from the fact that the mother's heart being softer than that of the father, she is more readily moved

in favour of the son than the father. Some no doubt would regard this as a very pronounced instance of anthropomorphism. But in truth it cannot be denied that as the human mother is a spark of the Divine Mother, the qualities of head and heart of the former are but an infinitesimally small expression of similar qualities in the latter. From the bodies of the Divine Father and the Divine Mother proceed all evolutions of body and mind. The human father and the human mother, and all fathers and mothers in the universe, are Angsa-Shaktis—that is, individual powers emanating from the Divine Parents, who do not, like the Christian and the Mohammedan God, personally create bodies and souls. The characteristic predominance of emotional qualities in human mothers is an index that it must be so in the Divine Mother; the experience of Sâdhakas proves this, and it is conceded in the scriptures of Vaishṇavas as well.

There is yet a weightier consideration than the above which has won the Tântrik over to the lotus-feet of Mother Kâlî. The paternal and maternal Ṣhaktis, the positive and negative poles, the centrifugal and centripetal forces, are perpetually in harmonious association to evolve and nourish the universe. The Paternal Ṣhakti is ever fecundating, and the Maternal Ṣhakti ever holding the child in her womb and nourishing it. This is the law of Pravṛitti (desire) in the universe. When the Divine Mother refuses fecundation and, dominating the Divine Father, asserts Her Will, then is She Mahâvidyâ, then is She Nirâmayapadonmukhî (facing the state of freedom from sufferings). The milk of Her perennial breast then nourishes the aspirant, and gives him strength to march along the path of Nivṛitti (cessation). It is then that She, the Vâmâ, the left-hand consort,[1] usurps the right-hand place, and, slaying the demon-propensities of Her beloved sons, gives them hope and courage with Her right hand. The Fecundating Father, the source

[1] The position of the wife is on the left hand.

of Pravṛitti, falls prostrate under Her feet to avert the destruction of His world. Such is Mahâvidyâ, the Divine Mother, the Lady Paramount of the Path of Nivṛitti (path of cessation), whom the Tantrik worships.

Upâsanâ, or worship, is of two kinds, internal and external.

द्विविधं स्याल्लब्धमनोर्वाह्यान्तरमुपासनम् ।
न्यासिनाश्चान्तरं प्रोक्तमन्येषामुभयं तथा ॥

तन्त्रसंहिता ।

अन्तर्याग इति प्रोक्तो जीवतो मुक्तिदायकः ।
मुनीनाञ्च मुमुक्षूणामधिकारोऽत्र केवलम् ।
अथवा मानसैर्द्रव्यैः प्रकटेनापि पूजयेत् ॥

गौतमीयतन्त्रम् ।

" Upâsanâ (worship) of the initiated is of two kinds—internal and external. Internal worship is ordained for Sannyâsîs, and both internal and external for others."

Tantra Sanghitâ.

" Antaryâga, or internal worship, gives Mukti (liberation) even to a living Sâdhaka. Only Mumukshus or Munis (sages) bent upon Mukti are entitled to it. The Sâdhakas, who are incapable of Antaryâga, should perform it like external Pûjâ (worship) with mental offerings."

Gautamîya Tantra.

Antaryâga is based entirely upon a direct knowledge of the Power-centres or Chakras in the human body. The Sâdhaka, having awakened Kula-Kuṇḍalinî in the root-chakra, takes Her up, with the help of the vital air, from centre to centre, until the thousand-petalled centre in the crown of the head is reached; there the male and female Powers are brought together in blissful union. The Sâdhaka having enjoyed this temporary bliss, which vitalizes his body and mind, transfers his consciousness to the heart-centre, in the ethereal space of which he

forms the mental image of the Divine Mother as it is expressed in his Vîja-mantra. When the image has been thus formed, the mind is concentrated upon it with firm faith and devotion. When the image is portrayed upon the canvas of the mind with all the details of limbs and organs, as if it were a painting, the Sâdhaka offers his sacrifices:

हृत्पद्मासनं दद्यात् सहस्रारच्युतामृतैः।
पाद्यं चरणयोर्दद्यान्मनसार्घ्यं निवेदयेत् ॥
तेनामृतेनाचमनं स्नानीयमपि कल्पयेत्।
आकाशतत्त्वं वसनं गन्धन्तु गन्धतत्त्वकं ॥
चित्तं प्रकल्पयेत् पुष्पं धूपं प्राणान् प्रकल्पयेत्।
तेजस्तत्त्वञ्च दीपार्थे नैवेद्यञ्च सुधाम्बुधिम् ॥
अनाहतध्वनिं घन्टां वायुतत्त्वञ्च चामरम्।
नृत्यमिन्द्रियकर्म्माणि चाञ्चल्यं मनसस्तथा ॥
पुष्पं नानाविधं दद्या दात्मनो भावसिद्धये।
अमायामनहंकारमरागममदं तथा ॥
अमोहकमदम्भञ्च अद्वेषाचोभके तथा।
अमात्सर्य्यमलोभञ्च दशपुष्पं प्रकीर्त्तितम् ॥
अहिंसा परमं पुष्पं पुष्पमिन्द्रियनिग्रहम्।
दयाक्षमाज्ञानपुष्पं पञ्चपुष्पं ततः परम् ॥
इति पञ्चदशैर्पुष्पैर्भावपुष्पैः प्रपूजयेत् ॥

" Give the heart-lotus as the seat; give the nectar flowing from the thousand-petalled lotus for the washing of the feet; dedicate the mind (Manas) as Arghya (offering). For washing the face and for bathing give the same nectar. Give ether (Âkâṣha) as clothing; the principle of smell for odour; the mind (Chitta) for flower; the vital airs (Prâṇas) as incense; the principle of light (Tejas) as the lamp; the ocean of nectar for food; the sound called Anâhata (inaudible sound in the heart-lotus) as the bell (ghanṭâ); the principle of air as fan and fly whisk (Châmara); the actions of the senses, as well as the rest-

lessness of the mind, as dancing. For the realization of divine thought give diverse flowers: freedom from delusion, egotism, attachment, spiritual insensibility, pride, arrogance, enmity, perturbance, envy, and greed—freedom from all these are called the ten flowers. The supreme flower of Ahingsâ (non-injury of any living thing), the flower of subjugation of the senses and the flowers of pity, forgiveness, and knowledge—these are the five flowers. With these fifteen flowers formed of sentiments (bhâvas) should a worship be performed."

After offering this mental sacrifice to his Ishṭadevatâ standing before his mental eye in the heart-lotus, the Sâdhaka makes mental japa:

माला वर्णमयी प्रोक्ता कुण्डलीसूत्रयन्त्रिता

"The rosary is said to be formed of Varṇas, or sound-powers, strung together by the thread Kuṇḍalî."

The fifty severed heads of men which make up the necklace of Mother Kâlî must be replaced mentally by the fifty sound Powers (Varṇas), strung together by Kulakuṇḍalinî as thread, and the Vîja Mantra is repeated with the help of this rosary. He then performs mental Homa.

The Nityâ Tantra says:

ज्ञानहोमविधिं वक्ष्ये शृणु सर्व्वाङ्गसुन्दरि ।
यस्य विज्ञानमात्रेण कर्त्ता हर्त्ता सदाशिवः ॥
आत्मेति चतुरस्रन्तु विचिन्त्य वीरवन्दिते ।
आत्मान्तरात्मा परमज्ञानात्मा परमेश्वरि ।
चतुर्भिरैतैर्देवेशि कुर्य्यात्तु चतुरस्रकं ॥
अर्द्धमात्रां योनिरूपां कुण्डमध्ये विचिन्तयेत् ।
आनन्दं मेखलां कुर्य्यात् त्रिरेखा वलयस्तथा ॥
ज्ञानाग्निं तत्र देवेशि योजयेत् कुलभैरवः ।
शब्दाख्यं मातृकारूपं समिदाग्नौ ततो ऽर्पयेत् ॥
अक्षराणीह मे देवि निःशब्दं ब्रह्म जायते ॥
पुण्यं पापं विकल्पञ्च संकल्पं वीरवन्दिते ।

कृत्याकृत्यमीशानि हवींष्येतानि पार्वति ॥
चिन्तयेन्मूलविद्याञ्च जुहुयान्मनसा शुचा ।
तदा सम्विन्मयः साक्षात् परं ब्रह्मपदं व्रजेत् ॥

" O All-beautiful One ! I tell you the ritual of Jnâna-homa (homa of knowledge), give ear unto me. By knowing it one becomes Sadâṣhiva, the Creator and Destroyer. The quadrangular Vedi (altar) is made of Âtmâ (individual soul), Antarâtmâ (the manifested God), Paramâtmâ (the Divine Mother), and Jnânâtmâ (the Absolute). The Ardhamâtrâ (Kuṇḍalinî) should be considered the Yoni of the Homa-pit; the Mekhalâ of the Vedi (altar), that is to say, the line which encircles it as if by a waist-chain, should be thought of as consisting of Ânanda (bliss); and the other three lines on the Vedi should be taken as its three Valis, that is to say, beauty-lines on the abdomen. The Kula-bhairava—that is, the Yogî—should kindle in it the fire of knowledge (Jnâna); then the forms of the Mâtrikâ-sounds should be sacrificed in the fire of Jnâna, by which the sounds become Soundless Brahman. O the Adored of Vîras ! Merits, demerits, desires, doubts, action, inaction and Prakṛiti should be sacrificed by the mental spoon. Thus one becomes full of Jnâna, and Parabrahman Itself."

From the above description of subjective Upâsanâ, it will have been seen that only such highly developed Yogîs and devotees are capable of it as have attained Samprajnâta Samâdhi, or Temporary Communion, in which the knower and the known are distinguished. It is the last stage of Upâsanâ, a thin veil only separating the individual Âtmâ from the universal Âtmâ. Such Yogîs are the product of ages of culture.

Sâdhakas, whose mental image is not so well defined and who cannot make it steady for any length of time, must form an objective image, exactly in the likeness of the subjective image, and worship their Ishṭadevatâ in it. They must, however, perform mental Upâsanâ first

as best as they can, and then vitalize and energize the external image. By establishing a magnetic current between himself and the image before him, the mentally vitalized image is communicated to it. The external image is no longer a mere doll; it is the Ishṭadevatâ Herself. Between the Sâdhaka's faith and will, on the one side, and his Mantra-power, on the other, a change, so to say, takes place in the inanimate image. It is Mantra-ṣhakti which is alone capable of performing this wonderful change and of rendering worship in images possible.

The Kulârnava Tantra says:

गवां सर्व्वाङ्गजक्षीरं स्रवेत् स्तनमुखात् यथा ।
तथा सर्व्वगतो देवः प्रतिमादिषु राजते ॥
आभिरूप्याच्च विम्बस्य पूजायाश्च विशेषतः ।
साधकस्य च विश्वासादेवतासन्निधिर्भवेत् ॥

कुलार्णवतन्त्रम् ।

"As milk, which is produced in every limb of the cow, flows out through the udders, so the all-pervading Devatâ manifests Herself in external images, etc. By the similitude of the external image to the mantrik image, by the speciality of the Pûjâ, and by the faith of the Sâdhaka, the Devatâ manifests himself."

Prâṇapratishṭhâ (enlivening) thus accomplished, the Sâdhaka worships the Divine Mother, rapt in devotion and love. He has now no great difficulty in concentrating his mind upon the visible Ishṭadevatâ. He makes meditation (Dhyâna) and recitation (Japa) before this living image as long as he is capable of it. He offers flowers, incense, sweet-scents, the choicest eatables, valuable cloths and ornaments to his beloved Mother, who accepts them all. Thus, practising day by day, his restless mind begins gradually to compose itself, finding better and purer happiness in the Lotus Feet of the Divine Mother than in all that the world can offer him. Thus, learning to taste of celestial happiness, true Vairâgya (dispassion)

towards worldly happiness engrosses his mind. A man might spend a dozen lives in discrimination as to what is permanent and what is not so, yet Vairâgya would be as far off from him as the mirage in a sandy desert; for, according to Vedânta Nitya-anitya-vichâra, or discrimination between what is permanent and what is transient, does not unfold itself in a mind which has not been purified by worship (Upâsanâ). To try to be indifferent to worldly happiness without Upâsanâ is to put the cart before the horse.

The more the mind composes itself by external worship, the more abiding becomes the mental image. When, by this means, the state of Samâdhi, or ecstasy, is reached, the external image is no longer required.

After finishing his worship, the Sâdhaka, by a process known as Sanghâramudrâ, withdraws the vitality communicated to the image, which then becomes a mere material image, fit to be thrown away.

External Upâsanâ is not mere prayer and praise and offering of food and drink. The Bhakta's (devotee's) mind cannot rest satisfied without singing the praise of his beloved Mother; the more he sings Her praise, the more his mind is elevated towards Her. The Mantra-power helps him to make his offerings acceptable. In the Gîtâ the Lord says that he accepts flowers, leaves, etc., offered to Him with Bhakti (devotion). But how are such offerings to be communicated to Him unless the offerer and the image through which He is worshipped are *en rapport?* The Tantra here steps in and solves the question. Prayer, praise, and offerings apart, the most important features of Upâsanâ are: (1) Bhûtaṣhuddhi (purification of the elements constituting the subtle body). (2) Nyâsa (the placing of the Mâtrikâ sounds and Vîja Mantras on different parts of the body). (3) Prâṇâyâma, or breath control. (4) Meditation (Dhyâna). (5) Mental worship. (6) Japa, or recitation of Mantra.

The first is accomplished either by Yoga process or by

means of a particular Mantra. The object of this is to purify the mind of its good and evil tendencies which have rendered the Ego a body-bound, selfish, small thing. The worshipper, in doing this purificatory rite, must think that, for the time being, his Karmik body has been purified, that he (the true self—that is, Âtmâ) now wears the mantle of Kulakuṇḍalinî (the body of the Sound Spiritual), and that, therefore, he is no other than the object of worship himself. Being Deva himself, he worships Deva, thus realizing the Vaidik saying:

ब्रह्मार्पणं ब्रह्महविर्ब्रह्माग्नौ ब्रह्मणा हुतम् ।
ब्रह्मैव तेन गन्तव्यं ब्रह्मकर्म्मसमाधिना ॥

" Brahman the oblation, Brahman the clarified butter, are offered in Brahman the fire by Brahman; unto Brahman verily shall he go who in his action meditates wholly upon Brahman."

The object of the second rite (Nyâsa) is to render the body spiritualized by the sound and Mantra Powers.

The rest (3, 4, 5, and 6) have been dealt with in their proper place.

It is by spiritualizing the body and the mind, and by devoutly thinking himself to be a part of the Unity, that a Sâdhaka must perform his worship, which is, in fact, more subjective than objective. Without these essentials, Upâsanâ would be like royalty without territory. To withdraw the mind from external attractions and repulsions and to consecrate it to the Divine Mother, Prâṇâyâma, Dhyâna, and Japa are essential.

Upâsanâ has many subsidiary elements in it, upon which it is not necessary here to dwell, as they are not likely to interest the general reader; they are, however, all-important, and should not be eliminated by an earnest Sâdhaka from his Sâdhana.

Hindu society has been so constituted by the Ṛishis of Vaidik antiquity that it is not enough that every member of it is a good citizen. One should not only be a good citizen, but a good individual; and not only a

good individual, but a God-loving individual withal. Such is the end and aim of Varṇâṣhrama Dharma (caste-system of Hinduism). Caste is not only a civil rule, but a religious ordinance as well. Society was so framed that it worked automatically to supply the material and spiritual wants of its members. Hindu society being thus constituted, every member of it is bound to be initiated, either according to his own choice, or according to the form of religion of his ancestors. The Hindus are generally either Vaishṇavas or Ṣhâktas. The mode of Upâsanâ, briefly sketched above, is too high for the average Shâkta Hindu, who must practise Sandhyâ and Upâsanâ with devotion and faith, so that in the long run he may be prepared for the path.

Spiritual self-culture is pre-eminently Sâttvik.[1] The passions, propensities, attachments, aversions, and all those creations of Rajas and Tamas[2] which chain man down to earth and to things earthly, must be gradually but effectually washed off and the mind rendered perfectly Sâttvik. The Upâsanâ, above described, is Sâttvik in all its forms. Those, therefore, who, though governed by the laws of their caste (Varna) and stage of life (Âshrama), which is called Varnâshrama Dharma, yet infringe them, and under cover of religious practice unlawfully eat, drink, and sexually enjoy for the gratification of their senses, are condemned by Shiva in the passage which the author of the Ṣhâktânanda Taranginî quotes from the Âgamasanghitâ on the subject of false Tantras (Asadâgama):

कलौ प्रायेण देवेशि राजसास्तामसास्तथा ।
निषिद्धाचरणाः सन्तो मोहयन्त्यपरान् वहून् ॥
आवाभ्यां पिशितं रक्तं सुराञ्चैव सुरेश्वरि ।
वर्णाश्रमोचितं धर्म्ममविचार्य्यार्पयन्ति ये ।
भूतप्रेतपिशाचास्ते भवन्ति ब्रह्मराक्षसाः ॥
इति असद्‌गमस्य निन्दामाह शिव : ।

[1] The outcome of the Sattva guna. (See Introduction.)
[2] See, as to these gunas, *ibid.*

as previously stated, denotes two Powers, the Vâchaka and the Vâchya Ṣhakti. By realizing the Vâchaka Ṣhakti, the abstract, unconditioned Paramâtmâ, which is the Vâchya Ṣhakti of a Mantra, must be realized, the ultimate goal of all Sâdhana being the realization of the One True Self. The Vâchaka Ṣhakti is the Manifested God, Saguṇa Îṣhvara, the Shakti of the Tântrik philosophy. We have seen how the one Ṣhakti is bifurcated into male and female Ṣhaktis for the purposes of evolution, thus giving expression to Ṣhabdabrahman. We have also seen how our solar system is presided over by seven Lords in its seven planes, each of these Lords being an aspect of Ṣhabdabrahman. In Upâsanâ (worship) the Virâṭa Ṣharîra—that is, the physical body of Ṣhabdabrahman—is the vehicle through which worship is offered. It is the Virâṭa Sharîra, which is the ground of all Avatarâs. The Sahasraṣhîrsha Purusha (thousand-headed Purusha) of the Vedas is the Virâṭ Purusha of philosophy. The five Mahâbhûtas (elements), the ten senses, the five vital airs, Manas (sensorium), Buddhi (intuition), Ahangkâra (ego), and Chitta (mind) constitute the Ṣharîra or body of Ṣhabdabrahman, the plane of whose consciousness is called Jâgrata, or waking. Worship begins from this state of Divine consciousness until it reaches the dreaming state, or Svapna. Beyond the dreaming state is Sushupti, or slumbering consciousness of Ṣhabdabrahman, where worship ends. It must be remembered that the self-same Sachchidânanda is worshipped in different vehicles, even as the selfsame gold is worn as a ring, a chain, a bracelet, and the like.

It will thus be seen that Kâlî and Vishṇu are essentially the same, only the vehicles and their characteristic qualities differing. The Tantrik's predilection for the Divinity in its female form, as the Mother of the Universe, arises in part from the fact that the mother's heart being softer than that of the father, she is more readily moved

in favour of the son than the father. Some no doubt would regard this as a very pronounced instance of anthropomorphism. But in truth it cannot be denied that as the human mother is a spark of the Divine Mother, the qualities of head and heart of the former are but an infinitesimally small expression of similar qualities in the latter. From the bodies of the Divine Father and the Divine Mother proceed all evolutions of body and mind. The human father and the human mother, and all fathers and mothers in the universe, are Angsa-Shaktis—that is, individual powers emanating from the Divine Parents, who do not, like the Christian and the Mohammedan God, personally create bodies and souls. The characteristic predominance of emotional qualities in human mothers is an index that it must be so in the Divine Mother; the experience of Sâdhakas proves this, and it is conceded in the scriptures of Vaishṇavas as well.

There is yet a weightier consideration than the above which has won the Tântrik over to the lotus-feet of Mother Kâlî. The paternal and maternal Ṣhaktis, the positive and negative poles, the centrifugal and centripetal forces, are perpetually in harmonious association to evolve and nourish the universe. The Paternal Ṣhakti is ever fecundating, and the Maternal Ṣhakti ever holding the child in her womb and nourishing it. This is the law of Pravṛitti (desire) in the universe. When the Divine Mother refuses fecundation and, dominating the Divine Father, asserts Her Will, then is She Mahâvidyâ, then is She Nirâmayapadonmukhî (facing the state of freedom from sufferings). The milk of Her perennial breast then nourishes the aspirant, and gives him strength to march along the path of Nivṛitti (cessation). It is then that She, the Vâmâ, the left-hand consort,[1] usurps the right-hand place, and, slaying the demon-propensities of Her beloved sons, gives them hope and courage with Her right hand. The Fecundating Father, the source

[1] The position of the wife is on the left hand.

of Pravṛitti, falls prostrate under Her feet to avert the destruction of His world. Such is Mahâvidyâ, the Divine Mother, the Lady Paramount of the Path of Nivṛitti (path of cessation), whom the Tantrik worships.

Upâsanâ, or worship, is of two kinds, internal and external.

द्विविधं स्याल्लब्धमनोर्वाह्यान्तरमुपासनम् ।
न्यासिनाञ्चान्तरं प्रोक्तमन्येषामुभयं तथा ॥

तन्त्रसंहिता ।

अन्तर्याग इति प्रोक्तो जीवतो मुक्तिदायकः ।
मुनीनाञ्च मुमुक्षूणामधिकारोऽत्र केवलम् ।
अथवा मानसैर्द्रव्यैः प्रकटेनापि पूजयेत् ॥

गौतमीयतन्त्रम् ।

" Upâsanâ (worship) of the initiated is of two kinds—internal and external. Internal worship is ordained for Sannyâsîs, and both internal and external for others."

Tantra Sanghitâ.

" Antaryâga, or internal worship, gives Mukti (liberation) even to a living Sâdhaka. Only Mumukshus or Munis (sages) bent upon Mukti are entitled to it. The Sâdhakas, who are incapable of Antaryâga, should perform it like external Pûjâ (worship) with mental offerings."

Gautamîya Tantra.

Antaryâga is based entirely upon a direct knowledge of the Power-centres or Chakras in the human body. The Sâdhaka, having awakened Kula-Kuṇḍalinî in the root-chakra, takes Her up, with the help of the vital air, from centre to centre, until the thousand-petalled centre in the crown of the head is reached; there the male and female Powers are brought together in blissful union. The Sâdhaka having enjoyed this temporary bliss, which vitalizes his body and mind, transfers his consciousness to the heart-centre, in the ethereal space of which he

forms the mental image of the Divine Mother as it is expressed in his Vîja-mantra. When the image has been thus formed, the mind is concentrated upon it with firm faith and devotion. When the image is portrayed upon the canvas of the mind with all the details of limbs and organs, as if it were a painting, the Sâdhaka offers his sacrifices:

हृत्पद्मासनं दद्यात् सहस्रारच्युतामृतैः।
पाद्यं चरणयोर्दद्यान्मनसार्घ्यं निवेदयेत् ॥
तेनामृतेनाचमनं स्नानोयमपि कल्पयेत्।
आकाशतत्त्वं वसनं गन्धन्तु गन्धतत्त्वकं ॥
चित्तं प्रकल्पयेत् पुष्पं धूपं प्राणान् प्रकल्पयेत्।
तेजस्तत्त्वञ्च दीपार्थे नैवेद्यञ्च सुधाम्बुधिम् ॥
अनाहतध्वनिं घन्टां वायुतत्त्वञ्च चामरम्।
नृत्यमिन्द्रियकर्म्माणि चाञ्चल्यं मनसस्तथा ॥
पुष्पं नानाविधं दद्या दात्मनो भावसिद्धये।
अमायामनहंकारमरागममदं तथा ॥
अमोहकमदम्भञ्च अद्वेषाचोभके तथा।
अमात्सर्य्यमलोभञ्च दशपुष्पं प्रकीर्त्तितम् ॥
अहिंसा परमं पुष्पं पुष्पमिन्द्रियनिग्रहम्।
दयाक्षमाज्ञानपुष्पं पञ्चपुष्पं ततः परम् ॥
इति पञ्चदशैर्पुष्पैर्भावपुष्पैः प्रपूजयेत् ॥

" Give the heart-lotus as the seat; give the nectar flowing from the thousand-petalled lotus for the washing of the feet; dedicate the mind (Manas) as Arghya (offering). For washing the face and for bathing give the same nectar. Give ether (Âkâṣha) as clothing; the principle of smell for odour; the mind (Chitta) for flower; the vital airs (Prâṇas) as incense; the principle of light (Tejas) as the lamp; the ocean of nectar for food; the sound called Anâhata (inaudible sound in the heart-lotus) as the bell (ghanṭâ); the principle of air as fan and fly whisk (Châmara); the actions of the senses, as well as the rest-

lessness of the mind, as dancing. For the realization of divine thought give diverse flowers: freedom from delusion, egotism, attachment, spiritual insensibility, pride, arrogance, enmity, perturbance, envy, and greed—freedom from all these are called the ten flowers. The supreme flower of Ahingsâ (non-injury of any living thing), the flower of subjugation of the senses and the flowers of pity, forgiveness, and knowledge—these are the five flowers. With these fifteen flowers formed of sentiments (bhâvas) should a worship be performed."

After offering this mental sacrifice to his Ishṭadevatâ standing before his mental eye in the heart-lotus, the Sâdhaka makes mental japa:

माला वर्णमयी प्रोक्ता कुण्डलीसूत्रयन्त्रिता

" The rosary is said to be formed of Varṇas, or sound-powers, strung together by the thread Kuṇḍalî."

The fifty severed heads of men which make up the necklace of Mother Kâlî must be replaced mentally by the fifty sound Powers (Varṇas), strung together by Kulakuṇḍalinî as thread, and the Vîja Mantra is repeated with the help of this rosary. He then performs mental Homa.

The Nityâ Tantra says:

ज्ञानहोमविधिं वक्ष्ये शृणु सर्व्वाङ्गसुन्दरि ।
यस्य विज्ञानमात्रेण कर्त्ता हर्त्ता सदाशिवः ॥
आत्मेति चतुरस्रन्तु विचिन्त्य वीरवन्दिते ।
आत्मान्तरात्मा परमज्ञानात्मा परमेश्वरि ।
चतुर्भिरेतैर्देवेशि कुर्य्यात्तु चतुरस्रकं ॥
अर्द्धमात्रां योनिरूपां कुण्डमध्ये विचिन्तयेत् ।
आनन्दं मेखलां कुर्य्यात् त्रिरेखा वलयस्तथा ॥
ज्ञानाग्निं तत्र देवेशि योजयेत् कुलभैरवः ।
शब्दाख्यं मातृकारूपं सम्विदाहौ ततो जनेत् ॥
अक्षराणीह मे देवि निःशब्दं ब्रह्म जायते ॥
पुण्यं पापं विकल्पञ्च संकल्पं वीरवन्दिते ।

कृत्यञ्चाकृत्यमीशानि हवींष्येतानि पार्व्वति ॥
चिन्तयेन्मूलविद्याञ्च जुहुयान्मनसा शुचा ।
तदा सम्विन्मयः साक्षात् परं ब्रह्मपदं व्रजेत् ॥

"O All-beautiful One! I tell you the ritual of Jnâna-homa (homa of knowledge), give ear unto me. By knowing it one becomes Sadâṣhiva, the Creator and Destroyer. The quadrangular Vedi (altar) is made of Âtmâ (individual soul), Antarâtmâ (the manifested God), Paramâtmâ (the Divine Mother), and Jnânâtmâ (the Absolute). The Ardhamâtrâ (Kuṇḍalinî) should be considered the Yoni of the Homa-pit; the Mekhalâ of the Vedi (altar), that is to say, the line which encircles it as if by a waist-chain, should be thought of as consisting of Ânanda (bliss); and the other three lines on the Vedi should be taken as its three Valis, that is to say, beauty-lines on the abdomen. The Kula-bhairava—that is, the Yogî—should kindle in it the fire of knowledge (Jnâna); then the forms of the Mâtrikâ-sounds should be sacrificed in the fire of Jnâna, by which the sounds become Soundless Brahman. O the Adored of Vîras! Merits, demerits, desires, doubts, action, inaction and Prakṛiti should be sacrificed by the mental spoon. Thus one becomes full of Jnâna, and Parabrahman Itself."

From the above description of subjective Upâsanâ, it will have been seen that only such highly developed Yogîs and devotees are capable of it as have attained Samprajnâta Samâdhi, or Temporary Communion, in which the knower and the known are distinguished. It is the last stage of Upâsanâ, a thin veil only separating the individual Âtmâ from the universal Âtmâ. Such Yogîs are the product of ages of culture.

Sâdhakas, whose mental image is not so well defined and who cannot make it steady for any length of time, must form an objective image, exactly in the likeness of the subjective image, and worship their Ishṭadevatâ in it. They must, however, perform mental Upâsanâ first

as best as they can, and then vitalize and energize the external image. By establishing a magnetic current between himself and the image before him, the mentally vitalized image is communicated to it. The external image is no longer a mere doll; it is the Ishṭadevatâ Herself. Between the Sâdhaka's faith and will, on the one side, and his Mantra-power, on the other, a change, so to say, takes place in the inanimate image. It is Mantra-ṣhakti which is alone capable of performing this wonderful change and of rendering worship in images possible.

The Kulârnava Tantra says:

गवां सर्व्वाङ्गजक्षीरं स्रवेत् स्तनमुखात् यथा ।
तथा सर्व्वगतो देवः प्रतिमादिषु राजते ॥
आभिरूप्याच्च विम्बस्य पूजायाश्च विशेषतः ।
साधकस्य च विश्वासाद्देवतासन्निधिर्भवेत् ॥

कुलार्णवतन्त्रम् ।

"As milk, which is produced in every limb of the cow, flows out through the udders, so the all-pervading Devatâ manifests Herself in external images, etc. By the similitude of the external image to the mantrik image, by the speciality of the Pûjâ, and by the faith of the Sâdhaka, the Devatâ manifests himself."

Prâṇapratishṭhâ (enlivening) thus accomplished, the Sâdhaka worships the Divine Mother, rapt in devotion and love. He has now no great difficulty in concentrating his mind upon the visible Ishṭadevatâ. He makes meditation (Dhyâna) and recitation (Japa) before this living image as long as he is capable of it. He offers flowers, incense, sweet-scents, the choicest eatables, valuable cloths and ornaments to his beloved Mother, who accepts them all. Thus, practising day by day, his restless mind begins gradually to compose itself, finding better and purer happiness in the Lotus Feet of the Divine Mother than in all that the world can offer him. Thus, learning to taste of celestial happiness, true Vairâgya (dispassion)

towards worldly happiness engrosses his mind. A man might spend a dozen lives in discrimination as to what is permanent and what is not so, yet Vairâgya would be as far off from him as the mirage in a sandy desert; for, according to Vedânta Nitya-anitya-vichâra, or discrimination between what is permanent and what is transient, does not unfold itself in a mind which has not been purified by worship (Upâsanâ). To try to be indifferent to worldly happiness without Upâsanâ is to put the cart before the horse.

The more the mind composes itself by external worship, the more abiding becomes the mental image. When, by this means, the state of Samâdhi, or ecstasy, is reached, the external image is no longer required.

After finishing his worship, the Sâdhaka, by a process known as Sanghâramudrâ, withdraws the vitality communicated to the image, which then becomes a mere material image, fit to be thrown away.

External Upâsanâ is not mere prayer and praise and offering of food and drink. The Bhakta's (devotee's) mind cannot rest satisfied without singing the praise of his beloved Mother; the more he sings Her praise, the more his mind is elevated towards Her. The Mantra-power helps him to make his offerings acceptable. In the Gîtâ the Lord says that he accepts flowers, leaves, etc., offered to Him with Bhakti (devotion). But how are such offerings to be communicated to Him unless the offerer and the image through which He is worshipped are *en rapport?* The Tantra here steps in and solves the question. Prayer, praise, and offerings apart, the most important features of Upâsanâ are: (1) Bhûtaṣhuddhi (purification of the elements constituting the subtle body). (2) Nyâsa (the placing of the Mâtrikâ sounds and Vîja Mantras on different parts of the body). (3) Prâṇâyâma, or breath control. (4) Meditation (Dhyâna). (5) Mental worship. (6) Japa, or recitation of Mantra.

The first is accomplished either by Yoga process or by

means of a particular Mantra. The object of this is to purify the mind of its good and evil tendencies which have rendered the Ego a body-bound, selfish, small thing. The worshipper, in doing this purificatory rite, must think that, for the time being, his Karmik body has been purified, that he (the true self—that is, Âtmâ) now wears the mantle of Kulakuṇḍalinî (the body of the Sound Spiritual), and that, therefore, he is no other than the object of worship himself. Being Deva himself, he worships Deva, thus realizing the Vaidik saying:

ब्रह्मार्पणं ब्रह्महविर्ब्रह्माग्नौ ब्रह्मणा हुतम् ।
ब्रह्मैव तेन गन्तव्यं ब्रह्मकर्म्मसमाधिना ॥

" Brahman the oblation, Brahman the clarified butter, are offered in Brahman the fire by Brahman; unto Brahman verily shall he go who in his action meditates wholly upon Brahman."

The object of the second rite (Nyâsa) is to render the body spiritualized by the sound and Mantra Powers.

The rest (3, 4, 5, and 6) have been dealt with in their proper place.

It is by spiritualizing the body and the mind, and by devoutly thinking himself to be a part of the Unity, that a Sâdhaka must perform his worship, which is, in fact, more subjective than objective. Without these essentials, Upâsanâ would be like royalty without territory. To withdraw the mind from external attractions and repulsions and to consecrate it to the Divine Mother, Prâṇâyâma, Dhyâna, and Japa are essential.

Upâsanâ has many subsidiary elements in it, upon which it is not necessary here to dwell, as they are not likely to interest the general reader; they are, however, all-important, and should not be eliminated by an earnest Sâdhaka from his Sâdhana.

Hindu society has been so constituted by the Ṛishis of Vaidik antiquity that it is not enough that every member of it is a good citizen. One should not only be a good citizen, but a good individual; and not only a

good individual, but a God-loving individual withal. Such is the end and aim of Varṇâṣhrama Dharma (caste-system of Hinduism). Caste is not only a civil rule, but a religious ordinance as well. Society was so framed that it worked automatically to supply the material and spiritual wants of its members. Hindu society being thus constituted, every member of it is bound to be initiated, either according to his own choice, or according to the form of religion of his ancestors. The Hindus are generally either Vaishṇavas or Ṣhâktas. The mode of Upâsanâ, briefly sketched above, is too high for the average Shâkta Hindu, who must practise Sandhyâ and Upâsanâ with devotion and faith, so that in the long run he may be prepared for the path.

Spiritual self-culture is pre-eminently Sâttvik.[1] The passions, propensities, attachments, aversions, and all those creations of Rajas and Tamas[2] which chain man down to earth and to things earthly, must be gradually but effectually washed off and the mind rendered perfectly Sâttvik. The Upâsanâ, above described, is Sâttvik in all its forms. Those, therefore, who, though governed by the laws of their caste (Varna) and stage of life (Âshrama), which is called Varnâshrama Dharma, yet infringe them, and under cover of religious practice unlawfully eat, drink, and sexually enjoy for the gratification of their senses, are condemned by Shiva in the passage which the author of the Ṣhâktânanda Taranginî quotes from the Âgamasanghitâ on the subject of false Tantras (Asadâgama):

कलौ प्रायेण देवेशि राजसास्तामसास्तथा ।
निषिद्धाचरणाः सन्तो मोहयन्त्यपरान् वहन् ॥
आवाभ्यां पिशितं रक्तं सुराञ्चैव सुरेश्वरि ।
वर्णाश्रमोचितं धर्म्ममविचार्य्यार्पयन्ति ये ।
भूतप्रेतपिशाचास्ते भवन्ति ब्रह्मराक्षसाः ॥
इति असदागमस्य निन्दामाह शिवः ।

[1] The outcome of the Sattva guna. (See Introduction.)
[2] See, as to these gunas, *ibid.*

"O Devî! in the Kali Yuga most of the Râjasik and Tâmasik people, having adopted prohibited practices, delude many others. O Sureshvarî! those who, regardless of Varnâshrama Dharma, offer us flesh, blood, and wine, are (various forms of) evil spirits."[1]

I believe, however, that more than half of Hindu India is Shâkta, and I can safely assert that 90 per cent. of them are free from reproach in respect of the violation of true Shâstric principles and practice.

The Pilgrimage of the Human Ego.

एषोऽन्तरात्मा चेतसा वेदितव्यो, यस्मिन् प्राणः पञ्चधा संविवेश।
प्राणैश्चित्तं सर्व्वमोतं प्रजानां, यस्मिन् विशुद्धे विभवत्येष आत्मा।
मुण्डकोपनिषत्।

In the above quotation from the Mundakopanishad it is said:

"This subtle Paramâtmâ can only be known by the mind, within the body, where the five vital airs reside. The minds of all are pervaded by the vital airs. The Paramâtmâ manifests Himself in the mind when it is purified."

The Ego must clothe itself with eight millions of bodies, from the stone to the animal, before it can be fit to assume the human form. There is, however, no knowing how many births and rebirths in each class of bodies it must undergo before it can adapt itself to the next higher body. Ages untold and births unnumbered at last usher the journeying Ego into the human body—the most perfect of all bodies cognizable by the senses. The Ego itself is but a body, a Sûkshma Sharîra—that is, a subtle body, consisting of the vital airs, the sensorium, and the mind. This bundle of very fine "matter," unlike its gross sheath, which decomposes and decays at short

[1] See as to this passage the remarks at pp. lxviii–lxix of the Introduction by Arthur Avalon to the first volume of "Principles of Tantra."

intervals, persists from the creation to the final dissolution of the universe. It has a causal body (Kâraṇa Ṣharîra) within itself, which is composed of a homogeneous finer "matter." The experiences of countless births and rebirths are stored up in the subtle body, and very fine impressions of those experiences are stamped upon the causal body. The one immutable Âtmâ, pervading and containing all existences, is made a captive, as it were, in each subtle body, from which circumstance it acquires its Egoity. The unconditioned Âtmâ being thus conditioned, the pleasures and the pains, the happiness and the misery of the body are attributed to it; this is the work of Nature's great housewife called Avidyâ (ignorance). When, however, the Ego acquires the human body, which is the most perfect of Sthûla Ṣharîras —that is, gross bodies—it is blessed with the opportunity of making a pilgrimage to its primeval source, and (dissolving the compact subtle body) of uniting Âtmâ with Âtmâ. It needs ages of self-culture to accomplish this Paramârtha (supreme object); but a beginning must be made by every human being.

Avidyâ, the most expert and cunning housewife, has ten thousand arts and wiles to captivate her children. Like Rassellas, they must not be allowed to peep beyond the lofty ramparts of the happy valley. She has provided every creature comfort for her children. People, charmed by her unceasing attentions, quite forget their real Mother, Vidyâ (knowledge), and hug the other with all the devotion of dutiful children. To save humanity from their pseudo-mother, Divinity from time to time incarnates and sends His chosen sons to teach them. It is by this means that man acquires the knowledge of his real state, and learns that he has a true Mother, who alone can save him from the glamour of Avidyâ.

In this golden land of Divine Ṛishis, the land whence Divine knowledge radiated to all other lands, the path to Vidyâ was made an art and divided into different pro-

gressive grades. The curriculum consists of Varṇâ-ṣhrama Dharma[1] (for full particulars of which the reader is referred to my Bengali book on the subject), external and internal worship, and Yoga. Varṇâṣhrama Dharma is the ground whereon the first battle must be fought with Avidyâ. It is the place where the Ego must put chains around the neck of Avidyâ so that she may not lead people wheresoever she may choose. It is here that man gets the first glimpse of his real Mother Vidyâ. External worship further girds up the Ego to cope with Avidyâ. By these two means the Ego gradually learns to feel that it has a real Father and Mother; to find out, to worship, to love, and to know whom is the end and aim of its being. When the conviction of its necessity grows irresistible, the Ego determines to make the pilgrimage. But where is the grand trunk road over which it must wend its way ?

From the text of the Mundakopanishad, which opens this section, it will be seen that the Divinity has to be sought within the body of the Sâdhaka. Although the Divine Essence is immanent in everything in the Kosmos, the body of the Sâdhaka, which is a part of the Kosmos, is the place where he can best find it, for the mind, which has to make the search, and the apparatus, with which the search has to be made, are located in the body; besides, the body is a Microcosm, containing within it the seven centres of Power and the seven presiding Lords mentioned in the second section. The seven centres are seven plans of evolution, and over each plane there is a presiding Deity, who directs and controls its work.

The Universe, according to Tantra, consists of a single Mahâbrahmâṇḍa, or grand universe, and numberless Bṛihat Brahmâṇḍas, or great universes. From the seven planes of the grand universe are evolved innumerable great worlds, each one of which is also divided into seven planes. Each planet, each satellite, each star, and every

[1] *Vide ante.*

living entity in each world is itself a world in miniature, and has within it the seven centres of Power and the seven presiding Deities.

The Nirvâṇa Tantra says:

"महाब्रह्माण्डमध्ये तु वृहद्ब्रह्माण्डमेव च।
तन्मध्ये जन्तवो देवि तन्मध्ये भुवनानि च॥"

"O Devî! within the Mahâbrahmâṇḍa is Bṛihat Brahmâṇḍa; within it are beings and regions."

"महाब्रह्माण्डके यद्यत् प्रकारं परमेश्वरि।
तत्तत् सर्व्वं हि देवेशि वृहद्ब्रह्माण्डमध्यतः॥"

"O Parameṣhvarî! O Deveṣhî! all varieties of beings and things which are in the Mahâbrahmâṇḍa are also within the Bṛihat Brahmâṇḍa."

"ब्रह्माण्डास्तत्र जायन्ते लक्षं लक्षं सुलोचने।"

"O beautiful-eyed one! hundreds of thousands of Brahmâṇḍas (universes) are evolved within it (Mahâbrahmâṇḍa)."

A vivid description of Bṛihat Brahmâṇḍa is given in the same Tantra. But as it is very long, I am reluctantly compelled to resist the temptation to quote it. I shall, however, place before the reader its salient points. The Bṛihat Brahmâṇḍa, or Macrocosm, has its Meru or vertebral column extending longitudinally from top to bottom. At the top is situated Satya Loka, and at the bottom Avîchi. Between Satya Loka and Avîchi lie the other six Lokas (worlds or regions) and the other six nether regions, altogether making up fourteen Bhuvanas or regions. Within the Meru reside the Gods—that is, the Powers which preside over the fourteen Bhuvanas. The centres of Power within the Meru are:

1. Âdhâra[1] Chakra, which is also called Brahma-Padma (Brahma-lotus). It is just above the seven nether regions. The element earth is within its anther.

[1] Or Mûlâdhara, as to which and the following chakras, or centres, see A. Avalon's "Six Centres and the Serpent Power."

The seat of Kâma (desire) is there. Within the seat of Kâma is the male Deity, Svayambhû Linga, and the female Deity, Kulakuṇḍalinî. The Creator Brahmâ resides in the element earth. His female Consort is called Sâvitrî. This is the causal Bhurloka. Here resides the Spiritual Sun.

2. Bhîma Padma, or lotus, or Svâdhishṭhâna Chakra. The element water is within its anther. Vishṇu resides here with His consort. It is the causal Bhuvarloka in which the heaven of Vishṇu, called Vaikuṇṭha, is situated. On the right of Vaikuṇṭha is Goloka, where Vishṇu assumes the form of a two-handed being with a flute in his hand. Here he is associated with the female Power Râdhikâ.

3. Maṇipura Padma. The element fire is within its anther. Rudra resides here with his consort Bhadra Kâlî. This is the causal Svarloka.

4. Anâhata Padma. The element air is within its anther. Îṣhvara resides here with his consort Bhuvaneṣhvarî. Îṣhvara is the overlord of the three previous Lokas and their Lokapâlas—viz., Brahmâ, Vishṇu, and Ṣhiva. This is the causal Maharloka.

5. Viṣhuddha Padma. The element ether, or Âkâsha, is in its anther. The presiding Deity is half-male and half-female, called Ardhanârîṣhvara, or Mahâgaurî, and Sadâṣhiva, whose Vâhana (carrier) is an animal, which is half-bull and half-lion. This is the causal Jana Loka.

6. Âjnâ, or Jnâna Padma. There is no element, but the universal Manas (sensorium) is the seed here. The Deities are Paraṣhiva and his consort Siddha Kâlî. This is the causal Tapa Loka. Here resides the Spiritual Moon.

7. Sahasrâra Padma. This is the region of the First cause, the cause of the six previous causes; it is duality in unity described in the second section. This is the Satya Loka.

These are the seven Lokas, or regions, of the Bṛihat Brahmâṇḍa.

The reader will note that they are within the Meru. We have heard of a Meru of the earth, a mountain situated just where there is a depression on the orange-shaped planet of ours. This mountain is said to be a hollow, vertical column of stone, which externally holds the earth fast, and internally contains the centres in which the Devas—that is, the presiding septenary Gods—reside. This idea of Meru must be magnified and transferred to the Meru of the Bṛihat Brahmâṇḍa with a view to form a notion of what is meant by it.

It must be noted that the Kosmic Kuṇḍalinî is vehicled by Triguṇâ Prakṛiti[1] in Satya Loka, where She is called Mahâ Kuṇḍalî, and by the eight primary divisions. [earth, water, fire, air, ether, manas (sensorium), Buddhi (mind), and Ahangkâra (I-am-ness)], of Prakṛiti in Bhur-loka, where She is called Kulakuṇḍalî. The highest and the lowest of the centres of Power are both guarded by Kuṇḍalinî in Her two aspects. As in the Mûlâdhâra, so in the Sahasrâra Padma She covers the cleft in the male Power with her hood. She coils up round the Universe with Her tail within Her mouth, having the inverted triangles within Her coils. The Theosophical Society has adopted this symbol from the Tantras. The triangles, as the Tantrik symbol of the male and the female Divinity, being well known, it is not necessary to quote Tantra to prove it; but as it is not generally known that the serpent lying with its tail within its mouth is a Tântrik symbol, I quote the following from the Shiva Sanghita:

"पश्चिमाभिमुखी योनिः गुदमेढ्रान्तरालगा।
तत्र कन्दं समाख्यातं तत्रास्ति कुण्डली सदा॥
संवेष्य सकला नाडीः सार्द्धत्रिकुटिलाकृतिः।
मुखे निवेश्य सा पुच्छं सुषुम्नाविवरे स्थिता॥"

शिवसंहिता।

[1] That is, Prakriti composed of the three gunas—Sattva, Rajas and Tamas.

"Between the anus and the generative organ is the Yoni, having its mouth downwards. There is what is called the root. Kuṇḍalî is always there. Encircling all the nerves with her body of three and a half coils (and) with her tail in her mouth, She lies within the cavity of the Sushumnâ nerve."

As the Macrocosm has in it centres of Power, so has the Microcosm. The Nirvâna Tantra says:

"ब्रह्मपद्मे पृथिव्यान्तु वर्त्तन्ते मानुषादयः ।
ते सर्व्वे देवि ब्रह्माण्डास्तन्मध्ये भुवनानि च ॥
पातालसप्तकं तत्र तत्रैव स्वर्गसप्तकम् ।
एवं चक्रे सर्व्वदेहे भुवनानि चतुर्दश ॥
प्रतिदेहं परेशानि ब्रह्माण्डं नात्र संशयः ॥"

निर्व्वाणतन्त्रम् ।

"Within the Brahma Padma, the earth, are men and other beings. O Devî! they are all worlds, and within them are the regions. Within them are the seven nether regions and the seven heavens. In this manner in all bodies, within the lotuses, are the fourteen regions. O Lady Paramount! verily every body is a Brahmâṇḍa (world)."

The human body is called by the Hindus Bhogâyatana —that is, a mansion wherein the reincarnating Ego is born to reap the fruits of its Prârabdha or Kinetic Karma; but it is also called Brahma-pura, the city of Brahman. Under the Hindu's law of evolution it must be so; for evolution, as I have already pointed out in the previous section, is a double parallel motion, one tending downwards and the other tending upwards. Pravṛitti and Nivṛitti, that is the outgoing and return movements are conspicuous everywhere in nature. For the purpose of reaping the fruits of Karma the embodied Ego must come in contact with the outside world, its subjective enjoyments and sufferings having come to an end in heaven and hell. The objective world is the arena where it must battle with the results of its own previous

Karma, and generate new Karma in accordance with the Pravṛitti law of nature. To this end it is furnished with a system of nerves, which presides over, controls, and regulates the functions of the other systems—viz., the circulatory system, the respiratory system, the digestive system, the excretory system, the muscular system, and the skeletal system. These nerves are classified into three main groups: (1) Efferent nerves. (2) Afferent nerves. (3) Inter-central nerves.

"Efferent or centrifugal nerves are those which conduct impulses from the central nervous system (brain and spinal cord) to other parts of the body." "Afferent or centripetal nerves are those which conduct impulses in the reverse direction—viz., from all parts of the body to the central nervous system." "Inter-central nerves are those which connect nerve-centres together; they connect different parts of the brain and of the cord to one another.[1]

The Bhogâyatana aspect of the human body is dealt with in the science of Biology, and its Brahmapura aspect in the science of Yoga.

The earth, as a Microcosm, has its Meru, a stony vertical column extending from its northern point of depression to the southern point. It is within the bowels of the earth that the Meru is situated, and the septenary Gods, presiding over the earth, are located inside the Meru. What are known as the north and the south pole are only circumpolar regions of the earth. The human body is a Microcosm as well. Its Meru is the vertebral column of bones extending from the depression, called Brahmarandhra (the hollow of Brahman, where the two halves of the body, like the two hemispheres of the earth, meet) to the anus. This bony column is filled with white and grey matter, wherein are nerves and nerve cells. The principal Yoga nerves are fourteen in number,

[1] "Handbook of Physiology," chap. xv., by W. D. Halliburton, M.D., F.R.C.S.

of which three are prominent—viz., Îḍâ, Pingalâ, and Sushumnâ. Like all other nerves, their root lies in the Yoni — that is, the region between the anus and the generative organ. This region is called the Mulâdhâra Padma. The Sushumnâ nerve is within the cerebro-spinal axis, and extends from the Mulâdhâra Padma to the Sahasrâra Padma, which is in the crown of the head. It is called the Jnâna nerve, the nerve of pure psychosis. The Îḍâ and the Pingalâ nerves are in the periphery of the spinal cord, and starting from the Yoni (the Îḍâ from the root of the left testes, and the Pingalâ from that of the right testes), wind up spirally, meeting the Sushumnâ nerve at five points—viz., the Yoni, the root of the generative organ, the navel, the heart, and the throat. From the throat Pingalâ makes a circuit of the root of the nose between the two eyebrows and enters the right nostril; the Îḍâ, making a similar circuit, enters the left nostril. In this wise an island-like centre is formed at the root of the nose. The five points of contact of the Îḍâ and the Pingalâ nerves with the Sushumnâ nerve are five Padmas, or lotuses, or Chakras, or centres, and the island-like place is another centre, thus making six centres from the Yoni to the root of the nose. Above the sixth centre and below the thousand-petalled lotus are two Padmas, which are described in connection with the sixth. With these two and the thousand-petalled lotus the Padmas, or lotuses, are nine in number. All of them are located within or above the cerebro-spinal axis, which is called the Meru of the human body.

The cause of a thing is called its Prakṛiti, and that which arises out of Prakṛiti is called Vikṛiti. The three principles of Mûla-prakṛiti (original "material" cause of the universes)—viz., Sattva (spirit-manifestation), Rajas (activity), and Tamas (inertia) are the primary cause of the universe. From these three are evolved eight derivative or secondary causes, which are:

(1) Mahat, which is also called Buddhi, or intelligence,

intuition; (2) Ahangkâra, the sense of separateness, individuality; (3) Manas, the mind in its ordinary sense, including the sensorium, the perceptive, ratiocinative, imaginative, volitional, emotional, and other faculties; (4) Âkâṣha (ether); (5) Vâyu (air); (6) Tejas (fire); (7) Apas (water); and (8) Kshiti (earth).

What is called Parâprakṛiti in the Bhagavadgîtâ is *Chit* Power, which has been discussed in the first section. When worlds are evolved, Mûlaprakṛiti and Parâprakṛiti are united kinetically, and the result is the formation of seven, or rather nine, planes of conscious Powers, corresponding to the one primary cause and the eight secondary causes of the universe. In the human body, which is a miniature universe, these planes or centres of conscious power are:

(1) Sahasrâra Padma. (2) Nâda Padma. (3) Vindu Padma. (4) Âjnâ Padma, two-petalled Padma. (5) Viṣhuddha, sixteen-petalled Padma. (6) Anâhata, twelve-petalled Padma. (7) Maṇipura, ten-petalled Padma. (8) Svâdhishṭhâna, six-petalled Padma (9) Mulâdhâra, four-petalled Padma.

It may here be noted that the conscious Intelligences from the second plane downwards are sound-powers, emanating from the first cause, the Mahâsûrya (the Grand Sun) of the worlds, whose hallowed mansion is the Sahasrâra Padma, as also that from the fourth to the ninth, the Padmas are petalled by fifty primary sound-powers (see second section). These primary sound-powers are distributed in the Padmas in accordance with esoteric principles of combination of sounds.

Enough has been said in the first section regarding the bifurcation of Ṣhakti into male and female, and there is no necessity to recapitulate it here. Sufficient be it to say that all the conscious powers in the nine Padmas are male and female.

Before entering into a general description of these Padmas, it is to be observed that the nomenclature of the

Gods and the Goddesses is according to the religious ideas of the great Sâdhakas, who have revealed this most esoteric knowledge for the Supreme good of suffering humanity. The Padmas and their presiding Gods are facts in nature, which a Sâdhaka has the privilege to see and to call by whatever names he chooses. Hindus, Mahommedans, Christians, Parsees, Buddhists, nay, agnostics, if they choose, can enter this Yoga path without committing themselves to any particular form of religion. One's own religion, whatever it be, will, if practised through this esoteric path, lead the soul with scientific precision on to its destination.

With a view to put the subject in a clear light before the reader, I shall first divide the nine Padmas into three groups. The first three Padmas constitute the first group, the region of cognition, in which the three cognitive Powers (Jnâna Ṣhaktis) are located. It may be called the region of pure Ideation in which the universe exists potentially. The second three Padmas constitute the second group, the region of action, in which the three active Powers are located. It may be called the region of mind, in which the universe assumes a form more definite, having the vital power, the sensorium, and the mind as its constituents. The third group of Padmas are presided over by the Powers of volition, action, and cognition, in subordination to the former group, who create, sustain, and destroy the fully manifested universe.

At the top of and above the cerebro-spinal axis is the Sahasrâra, and at the bottom the Mulâdhâra Padma. Kuṇḍalinî is at both these points. The Sahasrâra is the Mahâsûrya, the grand sun, both kosmically and individually, within whose effulgence Âdyâṣhakti Mahâkâlî and Paraṣhiva are inseparably united. This Power is the First Cause, the Vâchaka Ṣhakti of a Sâdhaka's worship. The First Cause is Saguṇa Brahman, or Brahman with attributes, and contains within it the

three Guṇas, the three Powers, and the nine planes in the same manner as a lotus-seed holds within itself the future lotus-tree. In the Mûlâdhâra Padma lies the duplicate Sun, which is the effulgence of Kula-Kuṇḍalinî and Svayambhû Ṣhiva. Brahmâ, the creator of names and forms, is there with his consort Sâvitrî. The creative desire or Will, called Kâma, is there also. As there is a hollow on the top of the highest Padma, so is there a cleft on the head of Svayambhû Ṣhiva, which is closed up by Mother Kulakuṇḍalinî, who, coiling round all the nerves at their root and encircling the Ṣhiva, breathes forth the rhythmic vital Power through Iḍâ and Pingalâ. Like one who sleeps, all Her other functions are apparently at rest; hence She is said to be sleeping. The creative Brahmâ with his consort Sâvitrî is the conscious Power of earth.

Earth is evolved from water. The preservative Vishṇu with his consort Râdhâ is the conscious Power of water. The centre within which they are located is Svâdhishṭhâna Padma.

Water is evolved from fire. The destructive Ṣhiva or Rudra with his consort Bhadrakâlî is the conscious Power of fire. Their centre is Maṇipura Padma.

These three Padmas are the three Lokas, Bhû, Bhuvah, and Svah respectively. The re-incarnating Ego takes its recurring births and re-births in these three Lokas.

Higher above, in the heart-lotus, is the region of air, in which are located Îṣhvara and Îṣhvarî, the immediate cause of the three lower regions and their presiding Deities. This is called Anâhata Padma. If the Ego can escape the eddy of birth and re-birth, and merge its consciousness in Îṣhvara, it attains what is called Sâlokya Mukti. This region is called Maharloka. The heart-lotus has behind it another lotus, in which lies the seat of the Jîvâtmâ, the reincarnating Ego. To bring this truth home to the mind of the Sâdhaka the Upanishad says:

"द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परिषस्वजाते।
तयोरन्यः पिप्पलं स्वाद्वत्त्यनश्नन्योऽभिचाकशीति॥"

" Two friendly birds live together on the same tree; of whom one eats the sweet fruits, and the other, without eating, only sees."

Higher up is Vishuddha Padma, in the region of the throat. Here is the region of ether, in which are located Sadâshiva and Mahâgaurî. This is the Janaloka.

Between the eyebrows, at the root of the nose, is the region of mind, where Shambhu or Mahâkâla and Siddhakâlî reside. This is called Âjnâ Padma. This region is the subjective Vârânasî[1] (Kâshî) of Visveshvara, between the Gangâ and Jamunâ—that is, Idâ and Pingalâ nerves. Within the anther of this Padma is the spiritual moon.

The second and third Padmas are, in fact, the higher Powers of the fourth—that is, the Âjnâ Padma. Their Vehicles are Mahâttattva and Ahangkâratattva, which are luminous like the Sun. The second, third, and fourth Padmas are Tapas Loka, while the Sahasrâra is the Satya Loka of the microcosmic human body.

The knowledge of these centres of Power in the human body is as old as the Vedas themselves. The great Rishis of the Vaidik wisdom-religion (Jnânadharma) learnt it from their Gurus, and it was passed on until we reach Manu, who, having received it by inspiration from the Most High, instructed humanity in the knowledge of Yoga, of which the doctrine of the centres of Power in the human body is an essential part. The wisdom-religion enunciated in the Upanishads is based upon Yoga, which one must practise if he be solicitous of Brahma-Jnâna (knowledge of Brahman, or spiritual knowledge). A mere study of the Upanishads does not impart that wisdom. The Upanishads contain frequent references to some of the centres of Power on which the attention is particularly directed to be fixed. Rishi Patanjali's Philosophy of Yoga and Vedavyâsa's Commentary thereon mention these centres as the places in

[1] Benares.

the human body where concentration, meditation, and communion should be practised. Ṛishi Yâjnavalkya of Upanishadik fame has a treatise on the method of Yoga in which he instructs his wife Gârgî as to how Yoga should be practised within these centres.

It will thus be seen that the centres of Power in the human body are not an innovation of the Tântriks. They have their root in the Kosmic Law of evolution, and were revealed to mankind for their salvation. But man, ever prone to drink of the lethean water of desire, had, in the great efflux of time, forgotten the inestimable boon of Yoga conferred on him and, therefore, towards the middle of the third cycle—that is, Dvâpara yuga—his condition as a religious being had greatly deteriorated. In view of this state of things, and having regard to the approach of the Kali Yuga (age), with its darkening influences, the Lord of Yoga, Mahâdeva, made a fresh revelation of Yoga with a method at once comprehensive and suited to the times. In the method thus revealed the centres of Power in the human body have been perspicuously dealt with, and culture through them definitely laid down. Thus has Yoga been saved; and even now there are numbers who have kept the Divine science alive by following the method of the Lord of Yoga. The description of this Yoga is to be found in the Tantras, and the Tantriks are the masters of its practice.

I wish to avail myself of this opportunity to make a few observations on Yoga, about which much misconception seems to prevail amongst a certain section of the English-educated Hindu community. The Hindus have only one system of Yoga, which has come down to them from the time of the Vedas. It is called Ashṭânga, or eight-limbed Yoga. Maharshi Patanjali's "Yoga Aphorisms" constitute the philosophy of this Yoga. Although the methods of Yoga-practice are in the keeping of Gurus, books on such methods are not wanting. From Maharshi Yâjnavalkya and Maharshi Dattâtreya to Yogî Gorak-

shanâtha of modern times many have left treatises on the subject, and there is the Ṣhiva Sanghitâ attributed to Ṣhiva himself. The eight-limbed Yoga, for the purpose of practice, is divided under five heads:

(1) Mantra Yoga. (2) Laya Yoga. (3) Haṭha Yoga. (4) Râja Yoga. (5) Râjâdhirâja Yoga.

I have dwelt upon Mantra Yoga in the previous section. Laya Yoga is a Yoga the nature of which is described in the Gheraṇḍa Sanghita and similar works. Haṭha Yoga includes what is commonly known as Prâṇâyâma, the object of which is to produce in one's own body voluntary suppression of breath. In the previous section I have quoted Upanishad and Purâṇa to prove its vital importance in Yoga. The following quotations will show that Veda, Tantra, Smṛiti, and Purâṇa are unanimous in holding that Prâṇâyâma is an absolute necessity in Yoga Manu says :

"दह्यन्ते ध्मायमानानां धातूनां हि यथा मलाः ।
तथेन्द्रियाणां दह्यन्ते दोषाः प्राणस्य निग्रहात् ॥"

—मनुः ।

"As baser things mixed with gold and other metals are removed by burning those metals, so the propensities of the senses are removed by Prâṇâyâma."

Ṛishi Patanjali says:

"ततः क्षीयते प्रकाशावरणम् ।"

"From that (viz., by practising Prâṇâyâma) the veil which hides pure knowledge is removed."

Now, it must be distinctly understood that as Prâṇâyâma is Haṭha Yoga, the elimination of the latter from Yoga-practice would be as beneficial to the practiser as the removal of his brain would be to a thinker. Yoga has two divisions, one outer and the other inner. The outer division comprises Yama (control), Niyama (regulation), Âsana (posture), Prâṇâyâma (breath-exercise), and Pratyâhâra (withdrawal), and the inner division

comprises Dhâraṇâ (concentration), Dhyâna (meditation), and Samâdhi (communion). Prâṇâyâma, without which Pratyâhâra or withdrawal of the senses from their objects is impossible, stands at the gate leading from the outer to the inner division. It cannot be avoided if one seriously wishes to practise Yoga. It may here be observed that there is no royal road to Yoga, which is, in fact, nothing less than the complete reversal of the natural order of things in its aspirer. Round after round, from Yama (control) upwards, the aspirer must ascend, fortifying his body and mind with energy and vitality enough to enable him to cope with the nature he has built within himself during myriads of births. The chronic diseases of the body and the mind must first be grappled with by means of Yama (control) and Niyama (regulation), which include among other things continence and worship. When the mind is full of faith and devotion, and the body is buoyant, due to the conservation of virile energy, it is then that the aspirer must perfect his postures (âsana), which help him materially in regulating his breath.

Purification of nerves (dealt with in the fifth section) is the next step to be taken. The nerves, in their natural state, are covered with impurities, which must be removed before commencing Prâṇâyâma. To accomplish this there are available two alternative processes. The first is by inspiration (Pûraka), retention (Kumbhaka), and expiration (Rechaka) of breath upon a regulated scale and with the repetition of certain Vîja Mantras. The second is altogether physical, and is known by the name of Shaṭkarma (six practices)[1]—that is, Dhauti (washing), Vasti (contraction and expansion of the anus), Neti (cleansing of nostrils and throat by thread), Lauliki (pendulum-like motion of the stomach), Trâṭaka (gazing at an object without winking until the tears

[1] See as to them Introduction to Arthur Avalon's "Mahânirvâṇa Tantra."

trickle), and Kapâlabhâti (inspiration and expiration of air, etc.). The second alternative method is not mentioned in the Ṣhiva Sanghitâ. It need not be practised by a real aspirant who has no physical infirmity or disease to obstruct his Ṣâdhanâ. One of these—viz., Trâṭaka—however, is practised by those who are very loud in their denunciation of Haṭha Yoga. In consideration of the physical and mental temperament of his Ṣhishya the Guru must decide which of the six modes of physical culture should be given him along with the first method, which is absolutely necessary. It generally happens that almost all the six modes are dispensed with.

Here I must warn the reader that mere physical culture, such as Âsana, Shaṭkarma, and Prâṇâyâma, are of little avail unless they are accompanied with other practices of Sâdhanâ. We daily meet pseudo-sannyâsîs and athletes who exhibit for a few pice their skill in such physical feats, and even levitation. They may accompany spiritual self-culture, but by themselves they are nothing.

Having purified his nerves, the Sâdhaka must practise Prâṇâyâma, the object of which is to suspend breathing for a considerable time without feeling the least uneasiness in respect of this reversal of the ordinary respiratory law of Nature. This is called Kumbhaka; and when that is attained, it is then that real Yoga begins. For those who are physically or otherwise unfit to practise Kumbhaka by the inspiration (Pûraka) and expiration (Rechaka) method, other methods are laid down in the Yoga Ṣhâstra.

To awaken Kulakuṇḍalinî is the first grand work achieved through long-practised Kumbhaka. In the Mulâdhâra Chakra Her vital sheath sends out, through the Iḍâ and Pingalâ nerves, an incessant centrifugal and centripetal energy, which draws in and drives out the atmospheric air. It is said that the range of the vital energy thus sent out extends to nine inches without the nostrils. This output of the vital energy has, by volun-

tary effort by means of Kumbhaka, to be withdrawn. When Kumbhaka is of sufficiently long duration, the vital energy, being no longer able to act and re-act upon atmospheric air, rebounds upon the vital sheath itself, thus producing an abnormal action, not only upon the vital sheath, but on the space in the vicinity occupied by potential fire. When these two Nature's finer forces, allied together, impinge upon the vital sheath, the mind, ever sensitive to abnormal actions of the body, forthwith repairs to the spot, and makes its first acquaintance with its real Mother, Kulakuṇḍalinî. Kulakuṇḍalinî is thus aroused from Her apparent slumber, and the Ego finds itself at the lotus-feet of its long-lost Mother. The glamour of its stepmother, Avidyâ, for the time being vanishes, and the Ego—the reincarnating Jîva of millions of births and sufferings—implores the arms of its ever-gracious loving Mother.

But the accomplishment of this end by the ordinary process of Prâṇâyâma is very arduous and tardy. The Yoga Ṣhâstra, therefore, provides certain psycho-physical processes, called Mudrâs, which operate as stimuli to Kumbhaka.

The Ṣhiva Sanghitâ says:

"सुप्ता गुरुप्रसादेन यदा जागर्त्ति कुण्डली ।
तदा सर्व्वाणि पद्मानि भिद्यन्ते ग्रन्थयोऽपि च ॥
तस्मात् सर्व्वप्रयत्नेन प्रबोधयितुमीश्वरीम् ।
ब्रह्मरन्ध्रमुखे सुप्तां मुद्राभ्यासं समाचरेत् ॥"
—शिवसंहिता ।

"When, by the grace of the Guru, the slumbering Kuṇḍalî wakes up, it is then that the lotuses are penetrated, and the knots (of karma) untied. Hence, to awaken the Îṣhvarî, sleeping on the cleft of Brahman, practise Mudrâ by all means."

Being thus awakened, Kuṇḍalinî enters the great road to liberation (Mukti)—that is, the Sushumnâ nerve—and

penetrating the centres one by one, ascends to the Sahasrâra, and there coming in blissful communion with the Lord of Lords, again descends down through the same passage to the Mûlâdhâra Chakra. Nectar is said to flow from such communion. The Sâdhaka drinks it and becomes supremely happy. This is the wine called Kulâmṛita, which a Sâdhaka of the spiritual plane drinks. There are three planes of Sâdhana, corresponding to the three planes of consciousness in which the manifested Divinity is realizable—viz., the Âdhibhautik (subtle physical) plane, the Âdhidaivik (psychic) plane, and the Âdhyâtmik (spiritual) plane. In reference to the latter the Tantra says:

"पीत्वा पीत्वा पुनः पीत्वा पीत्वा पतति भूतले।
उत्थाय च पुनः पीत्वा पुनर्जन्म न विद्यते॥"

"Drinking, drinking, again drinking, drinking fall down upon earth; and getting up and again drinking there is no re-birth."

During the first stage of Shaṭchakra Sâdhana, the Sadhaka cannot suppress his breath for a sufficiently long time at a stretch to enable him to practise concentration and meditation in each centre of Power. He cannot, therefore, detain Kuṇḍalinî within the Sushumnâ longer than his power of Kumbhaka permits. He must, consequently, come down upon earth—that is, the Mûlâdhâra Chakra—which is the centre of the element, earth, after having drunk of the heavenly ambrosia. The Sâdhaka must practise this again and again, and by constant practice the cause of re-birth—that is, vâsanâ (desire)—is removed.

When Kumbhaka has, by practice, become of sufficient duration, the Sâdhaka must concentrate his mind upon each of the centres, beginning from Mûlâdhâra. Mother Kuṇḍalinî leads him. She unites Herself with the Lord of each of the centres, and the Sâdhaka must meditate on the united male and female Deity as his Ishṭadevatâ,

that is, the object of his worship. When meditation on each of the centres is thus perfected, the Sâdhaka becomes master of the element which dominates it. In this wise, the five elements dominating the five centres, from Mûlâdhâra to Vishuddha, being conquered, the Sâdhaka is emancipated from the bondage of the objective world. Wealth, power, prestige, carnal passion, and all their train, have no power over him, he having become the master, and no longer the slave, of the elements. His mind and body gain immensely by the acquisition of such mastery. By meditation on and communion with the presiding Deities of the centres, his consciousness becomes identified with their consciousness. Thus the effect gradually merges into the cause, as the Sâdhaka rises from the lower to the higher Divine Lotuses.

The sixth lotus from the lowest—that is, the Âjnâ Chakra—is reached. It is called Âjnâ Chakra because therein is the Lord of mind, whose Âjnâ or fiat creates and uncreates the elements and their Lords. Meditation on and communion with the Lord of this centre (which comprises the Nâda and the Vindu centres) renders the Sâdhaka master of Manas, Ahangkâra, and Buddhi. He is no longer the creature of duality that he was. Worship of forms is passed, and true knowledge is revealed to him. He learns to distinguish between Âtmâ and non-Âtmâ. Prakṛiti, with her multifold divisions and subdivisions, being cognized, Âtmâ is realized. Mother Kuṇḍalinî now reveals Herself to Her dear son in Her pure Prâkṛitik garb, and leads him on to the Lord of Lords, Cause of Causes, the Saguṇa Îshvara, where the Sâdhaka finds Her and the Lord in undistinguishable association, and becomes the Lord Himself. This is called Râja Yoga.

The Sâdhaka, who, having now discovered the Vâchaka Shakti of his worship, and having himself become the Vâchaka Shakti, wishes to become the Vâchya Shakti (the real object of his search), casts off the last remains of his Sûkshma Sharîra (subtle body), or, rather, Kâraṇa

Ṣharîra (causal body), and piercing the Spiritual Sun, drops, as it were, into the ocean of Chit—the real Ṣhakti, the one true, blissful existence, the bourn whence no traveller ever returns. This is accomplished by what is called Râjâdhirâja Yoga.

In the Taittiriyopanishad self-culture through what are called Sheaths (Kosha) is indicated but not detailed. Bhṛigu, the son of Varuṇa, is said to have accomplished it by (Tapas). Ṣhangkarâchârya explains Tapas to here mean concentration of the mind and the senses. Concentration, meditation, and communion are the higher practices of Râja Yoga, and as nothing within the body can be cognized without concentration, it is clear that Bhṛigu practised Râja Yoga for the acquisition of Brahmajnâna (spiritual knowledge). The Sheaths are five in number—viz.:

(1) Annamaya Kosha (the Sheath of food). (2) Prâṇamaya Kosha (the Sheath of life). (3) Manomaya Kosha (the Sheath of lower mind). (4) Vijnânamaya Kosha (the Sheath of higher mind). (5) Ânandamaya Kosha (the Sheath of bliss).

According to my view, these Koshas are mentioned to indicate the causes from which they arise, for Yoga is practised in the lotuses or centres of Power through the Sushumnâ nerve. There is no difference of opinion on this point. That Brahmajnâna cannot be acquired without Yoga, and that Râja Yoga is the most potent means to acquire, it is conceded by the Commentators and indicated in the Upanishads themselves. Even in the Taittiriyopanishad the lotuses are broadly hinted at thus:

"स य एषोऽन्तर्हृदय आकाशः। तस्मिन्नयं पुरुषो मनोमयः। अमृतो हिरण्मयः। अन्तरेण तालुके। य एष स्तन इवावलम्बते। सेन्द्रयोनिः। यत्राऽसौ केशान्तो विवर्त्तते।"

"Within the heart (lotus) is an ethereal space, in which the immortal, resplendent Lord of mind resides. The path

of Brahman lies within the hanging breast-shaped thing (cranium) at the crest of the head where the hairs divide."

The centres of Power are the causes from which the five Sheaths arise. Bhṛigu, by practising Yoga in those centres, gradually discovered the Sheaths. His first discovery was the Annamaya Kosha, which arises from the elements—earth, water, and fire. Earth and water produce food, which is assimilated by fire and converted into the substance which forms the body it nourishes. Earth, water, and fire, being the presiding elements in Mûlâdhâra, Svâdhishṭhâna, and Maṇipura centres respectively, they became the objects of Bhṛigu's concentration in the first place; because, by awakening Kulakuṇḍalinî the Sâdhaka first meets Mûlâdhâra, then Svâdhishṭhâna, and then Maṇipura.

The Prâṇamaya Kosha arises from Anâhata and Viṣhuddha centres, in which vital air and Âkâṣha respectively preside.

The Manomaya Kosha is evolved from the Âjnâ centre, which is the centre of mind.

From the Vindu and Nâda Chakras arises the Vijnânamaya Kosha. And undifferentiated Prakṛiti in the Sahasrâra is Ânandamaya Kosha.

It will thus be seen that by mentioning the Koshas the Upanishads do not lay down a system of culture different from that through the centres of power in accordance with the Râjayoga system. In fact, there are only two systems of self-culture mentioned in the Hindu Ṣhâstras—viz., Bhakti Yoga (Path of Faith and Love) and Jnâna Yoga (Path of the Eight-limbed Yoga). As the Upanishads are the science of Jnâna (knowledge), it is plain that Bhakti Yoga is not meant to be the instrument of culture for cognizing the Koshas. I have touched upon the Koshas to impress upon the minds of the public which reads the Upanishads the fact that in self-culture the path of knowledge is but one, and that that path is the Eight-limbed Yoga.

I will conclude with a few observations on self-culture by Faith and Love (Bhakti Yoga) and self-culture by knowledge (Jnâna Yoga). The path, which begins with the suppression of breath (Kumbhaka) and ends in the realization of the unconditioned, immutable Brahman, is no doubt the high road to perfect knowledge; but it is a long, tedious, and trying journey, which very few are physically and mentally capable of accomplishing. Many aspirants, indeed, break down, and many succumb. One who is desirous of following this path should undertake it early in youth if he be physically and morally strong enough to pass through the rigid ordeals to which a neophyte is subjected by the Gurus who follow the Vaidik method of Yoga-training. I have heard it said by a venerable personage, who is reputed to be an eminent Yogî and a great Sanskrit scholar, that successful Yoga-culture is not possible unless pursued according to the Tântrik method, which renders the otherwise bleak prospect cheerful to the neophyte, and buoys him up with strength and courage commensurate with the arduous task he has undertaken. Very few, indeed, are there who are physically and morally fit for, and who have the opportunity to devote their life almost entirely to, the pursuit of Jnâna Yoga. Besides, the Hindu scriptures insist upon the culture of the path of Faith and Love as the initial stage through which an aspirant must pass before he is fit to undertake the path of Knowledge.

Of the Eight-limbed Yoga Niyama (Regulation) is the second limb, in which Îṣhvarapraṇidhâna—that is, worship of God—is the most prominent feature. It will, therefore, be seen that to eliminate the first and second limbs and begin with the third is a violation of the scheme of self-culture laid down in the Ṣhâstras, the effect of which cannot but be disaster.

While the fiery path of Jnâna Yoga, dwelt upon in this section, is fit for but a few, the milky way of Bhakti

Yoga, which is the subject of the previous one, is open to all—to the young and the old, the weak and the strong, and to the man of business who has not much time to spare for the systematic pursuit of Jnâna Yoga. Bhakti Yoga carries the aspirant slowly but surely through the eddy of the world to that bourn where serene peace and calm predominate. It yields almost the same result as does the other system of culture. The first and foremost achievement of a Sâdhaka is the awakening of Kula-kuṇḍalinî. Unless and until that is done, the roving mind, identified with the objective world, cannot be drawn in, and concentration and meditation successfully practised. It is by concentration and meditation that the blessed state of Samâdhi (communion) is reached, and the Ego is freed from the trammels of the objective world. The important work of awakening the Divine Serpent is as much within the reach of the Tântrik Bhakti-Yogî as it is of the Jnâna-Yogî. Japa and worship according to the Tântrik method and other means as taught by the Tântrik Guru, will infallibly awaken Kula-kuṇḍalinî.

The following aphorism from Patanjali's "Yoga Darshana Sâdhanapâda," S. 45, will convince the reader that worship of God leads to Samâdhi:

"समाधिसिद्धिरीश्वरप्रणिधानात् ।"

"By worshipping God Samâdhi is attained."

High Tântrik Sâdhakas unite both the Yogas in their self-culture, and obtain most happy results within a comparatively shorter time, without undergoing those privations and hardships which are the inseparable companions of the Sâdhakas of the other school.

Spiritual self-culture, like the culture of the mind, must be begun from the beginning. As with the cultivation of the mind, so is it with the unfoldment of the spirit; the rudimentary stages of knowledge cannot be leaped over and the highest wisdom at once attained.

External worship leads to internal worship; internal worship purifies the mind; purity of mind induces concentration and meditation; when meditation is ripe communion (Samâdhi) ensues, and the Sâdhaka attains, at last, the Highest Bliss.

Tantrik Bhakti Yoga has another phase. It leads the intrepid Sâdhaka, within but a short period, into the arcana of nature, and brings him even face to face with the Vâchaka Ṣhakti of his worship. But as these are secret things, I cannot speak of them here.

The Science of Tântrik—Spiritual Culture

TÂNTRIK Spiritual Culture (Sâdhana) connotes three terms—viz., the subject, the object, and the means. The subject is the aspirer, the disciple who employs certain special means for the achievement of certain definite results, and who is called the Sâdhaka. The object is that which is sought to be attained, and is called the Sâdhya. Thirdly, the means are the various methods of culture laid down in the Tantras, which are only to be employed by a disciple under the directions of a competent Guru.

Sâdhakas are of three classes. The ordinary householder, who has a family to support, and who is bound by social and other ties, belongs to the lowest class. Higher Sâdhakas, though householders, are free from many of the passions, prejudices, and desires for the enjoyment of earthly blessings which form the principal mainspring of action of the lowest class. The highest class of Sâdhakas comprises god-like men, who have no fixed habitation, or family, or other ties which chain, who have no social duties to discharge, no conventionalities to conform to, no desires to satisfy, and nothing which is of this earth to seek. A Sâdhaka of the lowest class is practically a dualist, for his own self is not in harmonious association with the Supreme Self of all the universes. His actions, therefore, flow from his desire for self-gratification. His devotion to the Supreme or his acquisition of occult Yoga powers is motived by the enjoyment of blessings suited to his taste. A Sâdhaka of the next higher class believes his self to be *in esse* the same as the Supreme Self, thus, fixing his faith on the Advaita (non-dual) Brahman, he endeavours to view the universe as one

unbroken chain of appearances, which, though apparently divided, are but inseparable parts of one homogeneous whole. His actions, therefore, are in accordance with his faith. Passions, prejudices, distinctions, conventionalities, and all those hosts of feelings, emotions, and motives which crystallize themselves into attachment (Râga) and repulsion (Dvesha) have consequently no place in his broadened mind. Though living *in* the world, he is not *of* it. He is called, in the Tantra, a Gṛihâvadhûta. Persistent conduct in conformity with these ideas leads him to that stage of blessed consummation where he is more a god than a man; the egotism of his gross and subtle bodies vanishes, he realizes the Eternal Blissful Mother, and finds Her in every being and in every thing. He is called a Kulâvadhûta, and belongs to the highest class of Sâdhakas.

The Sâdhya, or the object sought to be attained, varies from the Highest Advaita Brahman to the lowest beings of the spirit-world, according to the capacity and proclivity of the Sâdhaka. Unseen beings, intermediate between man and the manifested Brahman, good, bad, and malignant, swarm in the universe in every direction. They are either nature-born, or disembodied human egos. The Science of Tantra not only recognizes their existence, but describes and classifies them, and provides means by which communication may be had with them, and by which they may be controlled or avoided. Whilst the higher among these unseen Powers bestow upon a Sâdhaka prosperity, progeny, health, fame, power, learning, and the like, and grant to him whatever he prays for his welfare, the lower and the lowest of the Powers only satisfy his base and carnal longings. He who cultivates acquaintance with such intermediate beings can never hope to attain liberation from the sorrows and pains of the world. Even Brahmâ, Vishṇu, and Ṣhiva are perishable; allegiance even to them is not beyond the grip of Mâyâ. The fate of such worshippers is thus summarized in the Bhagavadgîta:

"Those who worship the Devas go to the Devas; to the Pitṛis (ancestors) go the Pitṛi-worshippers; to the Bhûtas (spirits) go those who sacrifice to Bhûtas; but My worshippers come unto Me."—Chap. ix., verse 25.

The Kulârṇava Tantra thus admonishes unwise men:

ब्रह्मविष्णुमहेशाद्दिदेवता भूतजातयः ।
नाशमेवानुधावन्ति तस्माच्छ्रेयः समाश्रयेत् ॥

"Brahmâ, Vishṇu, Maheṣha, and other Devatâs, being within the category of 'matter' (Bhûta), are hastening towards destruction. Hence do what is right."

What is right (Ṣhreya) is distinguished from what is dear (Preya) in that the thing dear, though honey for the time being, is venom in the long run; whereas what is right is unsavoury in the beginning, but is ambrosia in the end. The Tantra Ṣhâstra holds that the right conduct of man is to identify himself with what is unperishable and perennial Bliss, and to forgo all objects of desire, however sweet they may be, as so many binding chains added to the already numerous heavy bonds which bind the *Karmik* body.

The Tantras, like the Vedas, while laying down the Upâsanâ (worship) of hosts of Devas and Devîs for unwise men, who cannot overcome their cherished Vâsanâ (desires) for present and but short-lived future happiness, proclaims the Upâsanâ of the "One-without-a-second" Brahman, and explains in detail how that supreme good may be attained.

The manifested aspect of Brahman is the object of worship. The Kaṭhopanishad describes the Manifested Brahman thus:

यः पूर्व्वन्तपसो जातमद्भ्यः पूर्व्वमजायत ।
गुहां प्रविश्य तिष्ठन्तं यो भूतेभिर्व्यपश्यत ।
एतद्वै तत् ।
या प्राणेन सम्भवत्यदितिर्देवतामयी ।
गुहां प्रविश्य तिष्ठन्तीं या भूतेभिर्व्यजायत ।
एतद्वै तत् ।

" He, who was, by meditation, the first-born before the creation of the five elements, who resides in the hollow of the hearts of beings, and is in all causes and effects. He who perceives Him in this manner perceives the Absolute in Him."

" She, who was born as Prâṇa (the 'One Life'), in whom are all Devatâs, who is Aditi (eater of the five elements), who resides in the hollow of the heart, is in all causes and effects. He who perceives in this manner perceives the Absolute Brahman in Her."—Kaṭhopanishad, chap. iv., verses 6 and 7.

The Ṣhvetâṣhvataropanishad opens with the query, What is the cause of the universe and all that is contained in it? The answer to this question is given in the following verse:

ते ध्यानयोगानुगता अपश्यम्
देवात्मशक्तिं स्वगुणैर्निगूढाम ।

" Immersed in concentration and meditation they found the Power (Ṣhakti) which is the cause of the universe[1] to be lying hidden by Her own Guṇas " (Sattva, Rajas, and Tamas).—Chap. i., verse 3.

Reading between the lines, the truth is patent that the manifested Brahman is Ṣhakti, and that Ṣhakti, though one and indivisible, has dual action in cosmogenesis, and is therefore expressed in terms masculine and feminine; to explain, however indirectly, the idea of Divine causation in human language. The manifested Brahman being essentially the same as the unmanifested Absolute Brahman, Ṣhakti, when unmanifested is Chit (pure consciousness), and when manifested, is Chit with Mâyâ or Prakṛiti, which is the material cause of the Universe, and which is the " own attribute or guṇa " (स्वगुण) of Ṣhakti.

[1] The phrase देवात्मशक्तिं means देवात्मना ईश्वररूपेण अवस्थितां शक्तिम् । commentary of Ṣhangkarâchâryya.

The Tântrika view of Ṣhakti is exactly the same, as has been explained already in an earlier portion of this essay. In the Sarvasâmrâjyamedhâ Stotra of Dakshiṇâkâlî the following very clear statement is to be found:

महानिर्गुणरूपा च वाचातीता पराकला ।
क्रीडायां संस्थिता देवी शून्यरूपं प्रकल्पयेत् ॥
सृष्टेरारम्भकार्य्यंतु दृष्ट्वाच्छायां तया यदा ।
इच्छाशक्तिस्तु सा जाता तया कालो विनिर्मितः ॥

(The word छाया in the above is thus explained in Brahmayâmala: देवीशक्तिरियं छाया ब्रह्मदेहाद्विनिर्गता । "This Chchâyâ is Devî-Ṣhakti emerged from the body of Brahman.")

The above four lines may be thus rendered:

"The ineffable Superior Power is supremely attributeless (that is, Absolute). This Devî (Power), being playful, imagined forms in Ṣhûnya[1] (that is, in the Absolute). In the initial work of creation, when She saw Chchâyâ, then She became the Power of Volition, and by Her Mahâkâla was created."

Duality in unity is the characteristic of the Tântrik doctrine, and all its methods of worship are based upon this truth. The Kulârṇava says:

अद्वैतं केचिदिच्छन्ति द्वैतमिच्छन्ति चापरे ।
मम तत्त्वं विजानन्तो द्वैताद्वैतविवर्जिताः ॥

"Some wish (me to be) Advaita (non-dual), and others wish (me to be) Dvaita (dual). He who knows me in essence is free from both Dvaita and Advaita."

The Sâdhaka who realizes Duality in the "one-without-a-second" Brahman liberates himself from the bondage of Mâyâ. He is a true knower of Brahman; he is a true Kaula.

शून्यन्तु सच्चिदानन्दं निःशब्दब्रह्मशब्दितम् ।

[1] "The soundless Sat-chit-ânanda Brahman is called Ṣhûnya" (Yogasvarodaya).

कुलन्तु ब्रह्मशक्तिः स्यादकुलं ब्रह्म चोच्यते ।
कुलाकुलात्मतत्त्वज्ञः कुलीनः स च कथ्यते ॥

" Kula is the Power of Brahman; Akûla is called Brahman; he who knows Âtmâ to be essentially Kûla and Akûla is called Kulîna."—Kulârṇava Tantra.

As in Kosmic creation Ṣhakti becomes Nâda and Vindu —Ṣhakti and Ṣhiva—so does Ṣhakti become male and female in individual creation, the male principle existing in the smallest degreee in the female, and the female principle existing in the smallest degree in the male. These two great principles, which are ever in association in every act of creation, sustentation, and dissolution, are never divorced from each other, but are ever inseparably connected, though the predominance of the one or the other in objects presents the spectacle of apparent separation.

It is Ṣhakti alone which can save a Sâdhaka from the quagmire of his senses and their objects and lead him on to the blessed abode of Brahmânanda (Brahman as Bliss). The individuality of a person is but the resultant of his feelings and emotions, ideas and thoughts in relation to the objective world, which he has experienced in thousands of births and rebirths, and which bind him down to the world and its objects. The dissolution of his physical body translates him into a region of temporary subjective happiness or misery, but as sure as the sun rises from the east, he must again pass into the mother's womb, there suffer untold misery; and thence issuing into the world, must there for a brief span of time be tossed to and fro by his own Karma. This play is enacted for ever and ever, and there is no escape therefrom unless he can extricate himself from the grip of Avidyâ (nescience), the charming syren of worldly bondage, and take refuge at the holy feet of Vidyâ (knowledge). Vidyâ alone can make a Sâdhaka the master of himself, and the conqueror of the elements, the senses, and the mind.

या विद्या सा महामाया सा तु सेव्या सदा बुधैः ।
योऽविद्यामुपासते सोऽयं तमः प्रविशति ॥

"Vidyâ is Mahâmâyâ, She should be served by the wise; he who worships Avidyâ enters the region of darkness."—Ṣhaktânanda Taraṅgiṇî.

How Ṣhakti became Ṣhabdabrahman has been previously described. Ṣhakti, when manifested, is Prâna, the one intelligent, all powerful, creative vital principle:

आत्मन एष प्राणो जायते । यथैषा पुरुषेच्छाया, एतस्मिन्नेतदातं, मनःकृतेनायात्यस्मिञ्छरीरे ।

"From the Âtmâ this Prâṇa is born. As shadow is to the body, so is Prâṇa associated with Âtmâ; it comes to this body by the action of the mind."[1]—Praṣhnopanishad, verse 32.

Hiraṇyagarbha or Prâṇa is called the "First-born" in the Upanishads. We have seen that Hiraṇyagarbha and Aditi are one and the same, and that Aditi is what the Tantra calles Ṣhakti. We have also seen that Ṣhakti as Kulakuṇḍalinî is the Mother of Universes, whose Breath is life. The fifty Mâṭṛikâ sounds, which form Her body, are Prâṇik Principles, from which universes are evolved, by which they are sustained, and into which they are disintegrated. "Sound" and Prâṇa are univocal terms:

नादः प्राणश्च जीवश्च घोषश्चेत्यादि कथ्यते ।

"(Sound) is called Nâda, Prâṇa, Jîva, Ghosha, etc."—Prapañchasâra, 4th Paṭala,

In Rudrayâmala, quoted by the author of Prâṇatoshiṇi Kulakuṇḍalinî, is called वायुरूपां मूलाम्बुजस्थिताम् —"of aerial form, located in the Mûlâdhâra Chakra."

The knowledge of Ṣhakti as Prâṇa is of vital importance in spiritual self-culture. The Praṣhnopanishad thus summarizes the result of such knowledge:

[1] Karma which works is Sangskâra, and the latter manifests as the mind. Therefore Sangskâra as mind produces life. With the destruction of mind (manas) there is liberation.

उत्पत्तिमायतिं स्थानं विभुत्वञ्चैव पञ्चधा ।
अध्यात्मञ्चैव प्राणस्य विज्ञायामृतमश्नुते ॥

"He who knows in detail the birth, the arrival (in human body), the place (in the body), the pervasiveness, the external (as sun, etc.) and the internal (as eyes, etc.) manifestations of Prâṇa becomes immortal."—Verse 41.

The Upanishad lays down the *Sûtra* or principle, which the Tantra works out and develops into a methodology, by the faithful observance of which a Sâdhaka can not only approach the "the One Life," the Ṣhabdabrahman, the All-blissful Mother, but, freeing himself from the Karmik sheath which made him dissimilar to the Mother, become Her Very Blessed Self.

It is only Yoga culture, described under the heading "The pilgrimage of the human ego," which enables a Sâdhaka to know in detail "the birth, the arrival, the place," and the like of Prâṇa.

The relation of the manifested Brahman or Ṣhakti to the universe in its three planes of existence and its extra-kosmik aspect must be thoroughly grasped by a Sâdhaka of the two higher classes. For without such knowledge Sâdhana is impossible, and its ultimate result, the realization of Brahman, unattainable. The following is quoted from the Mâṇḍûkyopanishad as a key to the acquisition of such knowledge:

सर्व्वं ह्येतद्ब्रह्मायमात्मा ब्रह्म सोऽयमात्मा चतुष्पात् । जागरितस्थानो वहिःप्रज्ञः सप्ताङ्ग एकोनविंशतिमुखः स्थूलभुग्वैश्वानर प्रथमः पादः । १

स्वप्नस्थानोऽन्तःप्रज्ञः सप्ताङ्ग एकोनविंशतिमुखः प्रविविक्तभुक् तैजसो द्वितीयः पादः । २

यत्र सुप्तो न कञ्चन कामं कामयते न कञ्चन स्वप्नं पश्यति तत् सुषुप्तं सुषुप्तस्थान एकीभूतः प्रज्ञाघन एवानन्दमयो ह्यानन्दभुक्ः चेतोमुखः प्राज्ञ तृतीयः पादः । ३

एष सर्व्वेश्वर एष सर्व्वज्ञ एषोऽन्तर्याम्येष योनिः सर्व्वस्य प्रभवाप्ययौ हि भूतानाम ।

नान्तःप्रज्ञं न वहिःप्रज्ञं नोभयतःप्रज्ञं न प्रज्ञानघनं न प्रज्ञं नाप्रज्ञं अदृष्टाव्यवहार्य्यमग्राह्यमलक्षणमचिन्त्यमव्यपदेश्यमेकात्म्यप्रत्यय-सारं प्रपञ्चोपशमं शान्तं शिवमद्वैतं चतुर्थं मन्यन्ते स आत्मा स विज्ञेयः। ४

"The syllable 'Om' is all that is the universe, and is Brahman; it is the Âtmâ, and is Brahman. Brahman (as Para and Apara) consists of four parts. (Not that Brahma has really four parts, but to explain its all-pervasiveness parts are imagined.)"

"The first part is the *Wakeful State*, cognizer of the objective world, seven-limbed,[1] nineteen-mouthed,[2] gross-eater (called Vaiṣhvânara).

"The second part is the *Dreaming State*, cognizer of the subjective world, seven-limbed, nineteen-mouthed, cater of desires (called Taijasa[3]).

"That is, the *State of Sound Sleep*, where no desire is felt, no dream is seen, which is the undistinguishable cause and effect, in which the mentalities of the two previous states are undistinguishably blended together (as different objects in pitch dark nights), which is blissful (unaffected by the senses, their objects, and the mind), the eater of bliss and cognizer of the wakeful and dreaming states through the mind. This, the third part, is called Prâjña.[4]

"He, Prâjña, is the Lord of all, is allwise, is the regulator of all beings, is the birthplace (yoni) of all, is the creator and destroyer of all beings.[4]

[1] Seven limbs: Heaven is his head, the sun is his eyes, air is his Prâṇa, the Âkâṣha is the trunk of his body, water is the hinder part of his body, the earth is his foot, and fire is his mouth.

[2] Nineteen mouths—viz., ten Senses, five Prâṇas, Manas, Buddhi, Ahaṅgkâra, Chitta. Because he cognizes, feels and eats the gross objects by means of these nineteen mouths or doors, therefore he is called "gross-eater."

[3] Taijasa is beyond the cognizance of senses. He feeds upon mental states only.

[4] These three states of Divine Consciousness are symbolized by the three letters of ओम (om); अ being the first state, and is called Ṛigveda; उ the second state, is called Yajurveda; and म the third state, is called Sâmaveda.

"Not the cognizer of the objective world, not the cognizer of the subjective world, not the cognizer of both, not one in whom all states of mind are inseparably blended together, neither cognizer nor non-cognizer; unseen, not an object of action, imperceptible, undefinable, unthinkable, ineffable, cognizable only by the knowledge that the One Âtmâ pervades all the three previous states; in which the three previous Mâyik states are not—that is, the undifferentiable, peaceful, all-blissful Advaita the fourth—He is Âtmâ, He is the fit object of knowledge."

The human mind being the result of accumulated Karma, good, bad, and indifferent, of untold ages, its natural alliance with the objective world has rendered it rather a product of such alliance than an entity possessing intrinsic capacity for cognizing the Supreme. As it is, the formation of a true concept of the Godhead is a difficult task, which depends much more upon the purification of mind, by religious works, penances, devotion, and the like, than upon the power of the intellect, however cultured the latter may be. Such being the case, it is but natural that Sâdhakas should oftener than not form a partial idea of the Supreme. The Sâdhaka's idea of the Supreme regulates the result of his Sâdhana. The Praśhnopanishad thus sets forth the matter:

स यद्येकमात्रमभिध्यायीत, स तेनैव संवेदितस्तूर्णमेव जगत्यामभिसम्पद्यते। तमृचो मनुष्यलोकमुपनयन्ते, स तत्र तपसा ब्रह्मचर्य्येण श्रद्धया सम्पन्नो महिमानमनुभवति।

अथ यदि द्विमात्रेण मनसि सम्पद्यते, सोऽन्तरीक्षं यजुर्भिरुन्नीयते सोमलोकम्। स सोमलोके विभूतिमनुभूय पुनरावर्त्तते।

यः पुनरेतं त्रिमात्रेणैवोमित्येतेनैवाक्षरेण परं पुरुषमभिध्यायीत स तेजसि सूर्य्ये सम्पन्नः। यथा पादोदरस्त्वचा विनिर्म्मुच्यते एवं ह वै पाप्मासना विनिर्म्मुक्तः स सामभिरुन्नीयते ब्रह्मलोकम्। स एतस्माज्जीवघनात् परात्परं पुरिशयं पुरुषमीक्षते।

"If he (the Sâdhaka) meditates on Brahman as consisting of one part only (the first part, as cognizer of the objective world), then by such meditation, acquiring knowledge, forthwith does he come to the earth (after death); the first part as Ṛigveda transmits him to the human species, where, by penance, continence, and faith, he enjoys glory."

"If he meditates on Brahman as consisting of the second part (cognizer of the subjective world), he attains the subjective world. He (after death) is carried by Yajurveda to the Soma Loka (Moon). There enjoying glory, he comes back amongst men."

"He who meditates the Great Lord as one whole, consisting of all the three parts, attains to the effulgent sun. As a snake gets rid of its skin, so is he freed from his impurities, and is raised to the Brahma-Loka[1] by Sâmaveda. He realizes by meditation the Paramâtmâ, which is within the body of every being, and which is greater than the aggregate of Jîvas (individuals)."[2]

The Tântrik systems of self-culture are constructed in strict accordance with the three aspects of the Divine Mother, so that no Sâdhaka's work and toil may go amiss. They raise him step by step from the most external belfry to the innermost Tabernacle of Mother Mahâkâlî, never forcibly weaning him from his habits, but transforming those habits into fragrant flowers and grateful offerings.

The importance of possession of a thorough knowledge of Ṣhakti is thus stated in Niruttara Tantra:

वह्वनां जन्मनामन्ते शक्तिज्ञानं प्रजायते ।
शक्तिज्ञानं विना देवि निर्व्वाणं नैव जायते ॥

[1] Called also Satyaloka, the highest region of the manifested Supreme.

[2] The manifested Supreme is the soul of all Jîvas. He is the Antarâtmâ of all beings within the form of Liṅga Deha. The apparently separated Jîvas are heaped together, as it were, in him without distintion, hence he is called "aggregate of Jîvas" (जीवघनः). While in the Brahmaloka-state, the Sâdhaka is blessed with the vision of the Absolute, and of union with It as water unites with water (B. K. M.).

" After many births the knowledge of Ṣhakti is acquired. O Devî ! without the knowledge of Ṣhakti Nirvâṇa is unattainable."

The knowledge of Ṣhakti is dependent upon self-culture for its attainment, for mere intellectual knowledge gained by study cannot raise a man to the state of Divinity. Even intellectual unerring knowledge of the transcendental science is not attainable without devotion to God and Guru. The mind must be thoroughly trained in spirituality, and brought in harmony with super-sensuous truths before one can hope to be able to understand the true import of that with which the transcendental science deals.

यस्य देवे पराभक्तिर्यथा देवे तथा गुरौ ।
तस्यैते कथिता ह्यर्थाः प्रकाशन्ते महात्मनः ।
श्वेताश्वतरोपनिषत् ।

" The meaning of these truths of which I have spoken is revealed to the high-souled man, who has supreme and equal devotion to Devatâ and Guru."

The path of desire and the path of non-desire or cessation are the two paths, either of which a Sâdhaka must choose for himself. As man is a bundle of desires and propensities, the regulation of such desires and propensities on lines which may eventually free him from those bondages of woe is the end and aim of all method, either Vaidik or Tântrik. As the four Vedas are replete with hymns and prayers to God, or the Gods for the attainment of objects of desire, so also the Tantras are full of methods for the attainment of the same end. By following those methods, desires and propensities are circumscribed, passions curbed, and animal nature transformed into Divine nature. It is in the lot of but a few to pursue the path of cessation from the outset. The vast majority of men must be looked after, in order that they may not only save themselves from being mere brutes, but may become good fathers, mothers, sons, brothers, neighbours,

citizens—healthy, robust, and God-loving. The Tantra proclaims that its votaries shall become all these, irrespective of caste, colour, and creed.

Whether one be on the path of desire or on the path of cessation, Karma Yoga, Jñâna Yoga, and Bhakti Yoga are indispensable to him. By continually practising works prescribed by the Tantras one's mental and physical impurities are expurgated; the mind becomes pure and transparent, so as to be susceptible of the presence of the Divine light within; the body is no longer the habitual store of Râjasik and Tâmasik cells which incite the senses to ignoble works. By Jñânayoga knowledge of Divinity is gained, and by Bhakti Yoga, Jîva and Ṣhiva are united, and the supreme good attained; for, according to Tântrik Monism, not even a scintilla of difference is admitted to exist between Jîva and Ṣhiva essentially.

One of the characteristic works prescribed in the Tantras is what is called Prayoga (deputation). Ordinarily, what man achieves is the result of his own exertions aided by the exertions of others, or of labour and skill purchased. But human exertions, labour, and skill often fail to produce a desired result. In the Hindu mind belief in the help of supersensuous beings is as ancient as the Vedas. Indeed, the Vedas are replete with sacrifices to Devas for attaining desired objects. The Tântrik System, called "Deputation," is less arduous and less expensive, and can be given effect to within a short time. When at critical moments human efforts and skill give way, man in every country naturally raises his eyes upwards, imploring Divine help and mercy. Divine help and mercy, though in fact attainable, are yet very difficult to attain, for the degree of spiritual culture requisite for such a purpose is the attainment of but very few. The Tantra provides, however, comparatively easy means by which Devatâs may be communicated with and their help obtained. This branch of Tântrik knowledge is no part of a man's self-culture, it being merely an art, more useful than spiritually efficacious.

Whether in the path of desire or in the path of cessation, the worship of one Brahman is the burthen of the Tantra, and the object of that worship is the liberation of the individual soul from eternally recurring misery, uniting Âtmâ with Âtmâ by the dissolution of the Karmik body. To achieve that end, concentration, meditation, and communion are essential. But an object is necessary upon which to concentrate the mind. The universal or all-pervading form of Brahman functioning in undivided, homogeneous, effulgence through the waking, dreaming, and slumbering state of being, is scarcely such an object as the mind can grasp. Pratîkas[1] are therefore used as its substitute. The Avatâra forms, Yantras, and human forms in special Pûjâs, are the best forms. Images are fashioned after Avatâra forms. When by dint of Sâdhana Divine effulgence is cognized in a Pratîka, then is it that the Sâdhaka's vision opens to see the universal Form. The incarnation forms[2] of the Divine Mother, called the Ten Mahâvidyâs, are the Upâsya Devatâ (the worshipful God) of the Ṣhâkta Tântriks. Sâdhakas, according to their predilections, heredity, or mental conditions, worship one or other of them, believing the particular Form to be Brahman. Images of such Forms, or Yantras, are made, and external worship made to them as Brahman. If a Sâdhaka's Sâdhana be intense and high, Brahman or the Divine Mother manifests Her Divine Self in the image, which for the time being glows with Divine Life.

गवां सर्व्वाङ्गजचीरं स्रवेत् स्तनमुखाद्यथा ।
तथा सर्व्वगतो देवः प्रतिमादिषु राजते ॥
आभिरूप्याच्च विम्बस्य पूजायाश्च विशेषतः ।
साधकस्य च विश्वासाद्देवतासन्निधिर्भवेत् ।

[1] Pratīkas are substitutes of Brahman in Upâsanâ. Such substitutes are an aspect of Brahman, or a part of it, and are worshipped as if it were Brahman itself (B. K. M.).

[2] These forms are Nitya—that is, everlasting (B. K. M.).

" As milk, pervading the whole body of cows, comes out through the teats, so is the all-pervading Deva revealed in images, etc. The reflection (of Âtmâ) in images, etc., being the same as the Âtmâ of the Sâdhaka.[1] By virtue of the Pûjâ and the Sâdhaka's faith, the Devatâ appears."—Kulârṇava Tantra.

Sacrifice to God or the Gods in the form of food and drink is an old institution found in the records of almost all religions, ancient and modern, in all parts of the world, not even excepting Christianity and Mohammadanism. But the ethics of these religions do not give the *raison d'être* of such an institution. This seems to be, on the face of it, an anomaly, considering that the God of most of those religions is extra-kosmic and formless. The Vaidik manifested God being both immanent and transcendent in the Kosmos, the legitimate conclusion is what the Mandukyopanishad quoted above lays down as positive truth. In the Bhagavad-Gîtâ the Lord says:

" He who offereth to Me with devotion a leaf, a flower, a fruit, water, that I accept from the purified self, offered as it is with devotion."—Chap. ix., verse 26.

The Tantra, which claims to be the most correct and practical interpretation of Vaidik truths, holds that the Sâdhaka who longs to be in harmony with the Divine Mother should not only sacrifice to Her as Vaiṣhvânara, but as Taijasa and Prâjña as well.[2] Indeed, the whole life of a Sâdhaka is a sacrifice; he must efface his own personality and Ahangkâra (I-am-ness), dedicating all his thoughts, deeds, and speech to the Divine Mother who resides in full glory in his heart, and is the real cognizer of the body.

" Understand me as the Knower of the Field (body) in all Fields, O Bhârata !"—Bhagavadgîtâ, chap. xiii., verse 2.

[1] The Sâdhaka communicates the ray of his Âtmâ to the image by what is called Prâṇapratiṣhṭhâ (Life-giving ceremony) (B. K. M.).

[2] See Introduction to A. Avalon's " Mahânirvâṇa Tantra," and " Six Centres and the Serpent Power."

This is called Âtmânivedana (self-dedication). Egoism is the cause of heterogeneousness. The thought, "I am the doer, I am the eater, I am the enjoyer, and I am the sufferer," makes apparent divisions within the homogeneous One, thereby rendering the individualized egos a prey of the attractive and repulsive forces of Avidyâ and their miseries. The initial work, therefore, of a Sâdhaka is to surrender himself completely to the Divine Will.

"Whatsoever thou doest, whatsoever thou eatest, whatsoever thou offerest, whatsoever thou givest, whatsoever thou doest of austerity, O Kaunteya! *do thou that as an offering unto Me.*

"Thus shalt thou be liberated from the bonds of action, yielding good and evil fruits; thyself harmonized by the Yoga of renunciation, thou shalt come unto Me when set free."—Bhagavadgîtâ, chap. ix., verses 27, 28.

The question is, How can this complete resignation be effected—resignation in act, resignation in speech, and resignation in thought? Men's physical wants, passions, propensities, and emotions are the motives of his actions—either these are to be suppressed for the development of his spiritual nature, or they are to be so used that they may not bind, but become useful agents for leading the small self to the Great Mother. Suppression being out of the question, various devices have been resorted to for circumscribing them, prominent among which is Brahmacharya (absolute continence) and offering of food to God before it is taken. A Sâdhaka on the high spiritual path should be a celibate and very abstemious in food. Such are the hardships and restraints imposed upon him that oftener than not he succumbs in his effort to soar to his high aim; the strength of his wings fails, and he falls down, bruised and broken. Thus rendered unfit for both the lower and the higher paths of culture, his life becomes a desert of burning sands and scorching winds. A house-

holder is bidden to offer food to God, and then eat it as Prasâda (gracious leaving). He is enjoined to cohabit with his wife only during a few days in the month when fecundation is physiologically possible. These, as restraints on the propensities of eating and sexual intercourse (the two most prominent propensities which rule man's life), are serviceable bits wherewith to check the wayward steed of the senses; but the desire to relish the one and the other remains as fresh as ever. Though constant restraint may put down, it cannot efface. So says the Lord in the Bhagavadgîtâ.

" The objects of sense, *but not the relish for them,* turn away from an abstemious dweller in the body, and even relish turneth away from him after the Supreme is seen." —Chap. ii., verse 59.

The Yogavâṣhishtha Râmâyaṇa says:

ज्ञेयं यावन्न विज्ञातं तावत्तावन्न जायते ।
विषयेष्वरतिर्जन्तोर्मरुभूमौ लता यथा ॥

" Man's disrelish for the objects of sense does not arise until the Knowable is known, as a creeper (is not born) in a desert."—Chap. ii.

So long as relish remains, so long is man's individuality in the ascendant; and so long as man's individuality is in the ascendant, so long he is the enjoyer of food, drink, and the like. How can, then, *all his actions* be offered to the Supreme so that the offerer may be liberated from the bonds of action ?

The answer is, By self-surrender or resignation to the Supreme. The Tântrik Sâdhaka is enjoined to feel the Supreme as Divine Mother and Father, not only within himself, but within every being. By knowledge of Ṣhâstra, by faith, and by devotion to God and Guru, he must persistently practise this feeling so that in time it becomes a part of his nature. The nature of the Supreme as the

True Self, the real doer and the real feeler being realized, he can place his Karmik self completely at Her disposal in all his acts with a devout heart and inflexible will; he can worship Her with his thoughts, feelings, and propensities, whatsoever they may be, and realize what he recites every morning:

प्रातरुत्थाय सायाह्नं सायाह्नात प्रातरेवतु ।
यत्करोमि जगन्मातस्तदेव तव पूजनम् ॥

" From the time I rise in the morning till evening, and from evening till morning, whatsoever I do, O Mother of the Universe ! that is surely Thy worship."

This is the mental attitude (भावः) of a hero (वीरः) as distinguished from the mental attitude of the animal man (पशुः), who, however otherwise devoted and wise, eats the gracious leavings of God, relishing them as an individual only[1] and does not dare unite with his wife as an act of divine worship. Whereas every mouthful of food, every sexual relation, and every act is an oblation of the hero, who by these practical means spiritualizes his nature, and with the Divine Mother's blessings becomes a Man-God (दिव्यः), to be eventually dissolved and lost within the blissful effulgence of Mother Ânandamayî.[2]

Brahmamayî[3] has created this earth as the field wherein Jîvas must reap the fruits of this Karma, and as sparks of Divinity perpetuate the human species. To reap the fruits of Karma the body must be kept up by food, and to perpetuate the species sexual union must take place. But considering the misery attendant upon both these functions, none would care to participate in them were

[1] When food (prasâda) is offered to the Devatâ by the Pashu, it is considered that the Devatâ eats the subtle portion and leaves the gross part for the worshipper. The latter eats it as devotee (Bhakta)—that is, as one who considers himself as separate from the Devatâ, and whom he worships. The Vîra, however, regards himself as the Devatâ, and therefore, when he eats, it is the Devatâ, and not the individual worshipper, who eats. This is a fundamental principle of the secret worship.

[2] The Devî who is Bliss.

[3] The Devî who is Brahman.

not the monitors of hunger and passion implanted in him, to goad him to action which he would not otherwise willingly take. But mere hunger and passion would not effectually serve the Divine purpose if relish for both were not implanted in him. As the Divine Mother and Father enjoy their creation in the aggregate, so does the Jîva in the individual. The Jîva being essentially the same as the Divine Mother and Father, bliss (Ânanda) is his natural heritage.

Thus both eating and sexual union are Divine acts, which have nothing impure in them. Impurity is the progeny of Ajñâna (absence of knowledge), which, having divorced Divinity from the Divine act, has lowered it into being mere sexual enjoyment. Thus, man divine has fallen from his high state to that of man the beast. It is the work of the Vîra (hero) to undo the instincts born of Ajñâna and harmonize himself with the Divine Law.

The Divine Mother creates, maintains, and annihilates the Universe as an act of retributive justice to Karma-bound Jîvas. It is Her pleasure or play (Lîlâ), that Her children, by reaping the fruits of their Karma, may return to Her lap, never again to be tied and fettered by Karma. She enacts this drama of the universe, and Herself enjoys it. Her actions, however, cast no fetters round Her, because She is free from attachment and repulsion, which are the binding cords of Mâyâ. It is this feature of Her character which differentiates Her from the Jîva. So the Vedântik terse saying is:

स ईशः यद्वशे माया,
स जीवः यस्तयार्द्दितः ।

" He is God, under whose control is Mâyâ; He is Jîva, who is lorded over by Her (Mâyâ)."

The Jîva, who sets his heart upon the task of freeing himself from the bondage of Mâyâ, must infuse every part of the alluring frame of the Enchantress with Divine love, and then throw them as a sacrifice into the Fire of

that Love. It is only by this means that lording Mâyâ may be brought under control.

What a Sâdhaka must do to free himself from the attractions of objects of sense is thus stated in the Vâmakeṣhvara Tantra:

क्रियाकाण्डप्रकथने तन्त्रं वक्त्रतरं भवेत् ।
किञ्चिल्लक्षणमेतेषां संक्षेपात् कथयामि ते ॥
काव्यशास्त्रे नवरसा योगे चाष्टौ रसाः स्मृताः ।
अष्टादशप्रकारा हि विद्यायां परिकीर्त्तिताः ॥
भक्तियोगे नवरसा ऋतवो विषये स्मृताः ।
पञ्च माद्यारसा देवि पञ्चपञ्चाशतः स्मृताः ॥
भेदं रसानां वक्ष्यामि शृणुष्वावहिता प्रिये ।
शृङ्गारवीरकरुणाहास्योद्भूतभयानकाः ।
वीभत्सः शान्तको रौद्रो नवधा काव्यशास्त्रके ॥
यमश्च नियमश्चैव आसनं प्राणसंयमः ।
प्रत्याहारो धारणा च ध्यानं समाधिरष्टधा ॥
योगशास्त्रे महादेवि कथिता विस्तरात् प्रिये ॥
छन्दः पादौ च वेदस्य मुखं व्याकरणं स्मृतं ।
शिक्षा घ्राणं महेशानि हस्तौ कल्पोऽथ कथ्यते ॥
ज्योतिषं देवि तन्नेत्रं निरुक्तं श्रोत्रमुच्यते ।
अङ्गानि वेदाश्चत्वारो मीमांसान्यायविस्तरैः ॥
धर्म्मशास्त्रं पुराणञ्च विद्या एताश्चतुर्दश ।
आयुर्व्वेदो धनुर्व्वेदो गान्धर्व्वश्चेति ते त्रयः ।
अर्थशास्त्रसमायुक्ता विद्याष्टादशधा रसाः ॥
मननं कीर्त्तनं ध्यानं स्मरणं पादसेवनं ।
अर्च्चनं वन्दनं दास्यं सख्यमात्मसमर्पणम् ।
इत्थं देवि नवरसा भक्तियोगे प्रकीर्त्तिताः ॥
स्रग्गन्धवनिताशय्यावस्त्रालङ्करणानि च ।
कथिताः परमेशानि विषये ऋतवो रसाः ॥
माद्याः पञ्चरसाः गौडीमाध्वीचुफलशस्यकाः ।

एतेषु रसभावज्ञा ये ते वै रसिकाः स्मृताः ॥
कृत्यविधिर्जपविधिर्द्रव्यशोधनिको विधिः ।
बाह्यमानसिकी पूजा विधिश्च परमेश्वरि ॥
पुरश्चर्य्याविधिर्देवि कर्म्मकाण्डानि पञ्चधा ।
त्रिधा कृत्यविधिर्देवि प्रातः सायं दिनं तया ॥
अनुभूय रसान् सर्व्वान् क्रियाकाण्डं विधाय च ।
साधकः स्थिरचित्तेन कुर्य्यात् पूर्णाभिषेचनम् ॥

" Many are the branches of knowledge touching work, some distinguishing features of which I shall briefly tell thee. In literature there are nine Rasa[1]; there are said to be eight Rasa in Yoga; in learning there are eighteen Rasa; nine are the Rasa in the Yoga of devotion; in objects of sense there are six Rasa. O Devî! the Rasa of wine are five. These are the fifty-five Rasa. O Dear One! hear attentively the names of the Rasa in the different works mentioned. The nine Rasa in literature are—sexual love, heroism, compassion, laughter, wonder, terror, hate, peace, and anger. O Mahadevi! O Dear One! In Yoga-Ṣhâstra, Yama, Niyama, Âsana, Prâṇâyâma, Pratyâhâra, Dhâranâ, Dhyâna,and Samâdhi are the eight Rasa told in detail.[2] The eighteen Rasa of learning are—(1) Chhandas,which are the legs of the Veda; (2) Vyâkaraṇa (Grammar) is known to be its mouth; (3) Ṣhikshâ is its nostrils; (4) its hands are said to be Kalpa; (5) O Devi! Jyotisha (astronomy, astrology) is its eyes; (6) Nirukta is its ears; (7-10) each of the four Vedas is a limb of the Veda; (11) Mîmângsâ; (12) Nyaya[3]; (13) Dharma Ṣhâstra ; (14) Purâṇa ; (15) Âyurveda; (16) Dhanurveda; (17) Gandharva Veda; and (18) Artha-ṣhâstra.[4] The nine Rasa in Bhakti Yoga (Yoga of devo-

[1] This term means taste, relish, sentiment, juice, etc.
[2] See Introduction to A. Avalon's " Mahânirvâṇa Tantra."
[3] Philosophies so-called.
[4] Science of medicine, warfare, music, and economics.

tion) are known, O Devî! to be thinking, praise, meditation, remembrance, serving the Holy Feet, worship and hymn, servitude, fellowship, and self-dedication. In objects of sense, O Parameṣhvarî! the six Rasa are —flowers, scents, the beloved woman, bed, dress, and ornaments. In wine the five Rasa are—that made of molasses, that made of honey, that made of sugar-cane, that made of fruits, and that made of corn."

"Those who are experienced in the feeling of Rasa in these are called Rasika."

"O Parameṣhvarî! O Devî! regulations concerning work are of five classes—namely, regulations as to daily service, Japa, purification, external and internal worship, and Puraṣhcharaṇa.[1] Regulations as to daily service relate to morning, noon, and evening rites."

"Experiencing all the Rasa and performing the prescribed works, the Sâdhaka, with tranquil mind, shall perform Pûrṇâbhishechana."[2]

भेदं रसानां वक्ष्यामि शृणुष्वावहिता मया।
शृङ्गारो वीरतो ज्ञेयस्तस्मिन् ते करुणादयः॥
शृङ्गारादिर्घृणादिश्च अपि शृङ्गारतो भवेत्।
शृङ्गारस्तु यदा देवि परमार्थकसूचकः।
तदैव परमा शान्ती रुद्रत्वं संप्रपद्यते॥
तेषां प्रकरणार्थन्तु शृणु प्राणाधिके मयि।
पादं विना शरीरस्य न गतिर्विद्यते प्रिये॥
छन्दसा वेदमार्गे तु प्रविशेन्न कदाचन।
अलंकारं विना छन्दो न शोभेत प्रियम्वदे॥
चक्षुःपरोक्षभेदः स्यात् ज्योतिःशास्त्रं तथैव च।
चन्द्रसूर्य्यस्य ग्रहणात् ज्योतिः प्रत्यक्षतामियात्॥
वेदशाखा निरुक्तं स्यात् शाखाभिर्ब्रह्म जायते।
गानकार्य्ये श्रूयमाने भक्तिर्भवति ब्रह्मणि॥

[1] See Introduction to A. Avalon's "Mahânirvâṇa Tantra."

[2] The Pûrṇâbhishechana here mentioned is not the second, but the fourth degree of initiation, known as Purnadikshâ (B. K. M.).

तदेष गानशृत्यश्च मुखनासिकयो र्भवेत् ।
गानं विना न नृत्यं स्यात् नृत्यं गानेन जायते ॥
शिक्षाशास्त्रं नाटकादि शब्दव्याकरणं स्मृतम् ।
अविनाभावसम्बन्धात् द्वयोरेव शुचिस्मिते ॥
वेदाः षडङ्गसहिताः ब्रह्मव्याख्यानतत्पराः ।
न्यायेन सार्द्धं मीमांसा ब्रह्म निर्णीयते ध्रुवम् ॥
ब्रह्मज्ञाने तु जीवस्य परमात्मविचारणं ।
धर्म्मशास्त्रानुसारेण व्यवस्थादि निरूपितः ॥
पुराणाख्यानि तेनैव जायते शृततं प्रिये ।
ब्रह्मानन्दपरो जीव आत्मसंरचणोत्सुकः ॥
आयुर्व्वेदं धनुर्व्वेदं गान्धर्व्वश्च समभ्यसेत् ।
अथ सन्धानतो देवि पूर्णज्ञानी च साधकः ॥
मधुनेक्षुरसेनैव दुग्धादिफलशस्यकैः ।
गन्धमाल्यादिना देवि वस्त्रालंकरणादिना ।
शय्यायां वनितारूपां पूजयेज्जगदम्बिकां ॥
वनितापूजने देवि शृङ्गाररससाधनं ।
पूजनं कर्म्मकाण्डश्च पञ्चधा तत् प्रकीर्त्तितम् ॥
तत्सर्व्वं साधयेद्वीरो देवीसंप्राप्तिहेतवे ।
पूजने नवधा भक्तिः रसोल्लासश्च जायते ॥
तदा योगं समभ्यस्य समाधिस्थो भवेद् यतिः ।
अतएव महेशानि पुरैव कथितं मया ॥
अनुभूय रसान् सर्व्वान् पञ्चपञ्चाशतं प्रिये ।
विषये कर्म्मकाण्डेषु निष्कामी भवति प्रिये ॥
निष्कामे फलमाशय्यं तेन तृप्यति देवता ।
देही देहं समाश्रित्य न च कर्म्म परित्यजेत् ॥
दिव्यां क्रियां समाप्यैवं देवि याचादिकर्म्मणा ।
पूर्णज्ञानरसानन्दाज्जीवन्मुक्तो भवेत् ध्रुवं ॥

" Hear attentively from me the different characteristics of the Rasa. Sexual love should be learnt of the hero;

in it are compassion, etc. Sexual love, etc., and hate, etc., arise from the sexual Rasa" (Shringâra).[1]

"O Devî! when sexual love realises the Supreme Object (Paramârtha),[2] then is Supreme tranquillity. (The Sâdhaka) then acquires the state of Rudra."

"O dearer than life! hear from me the purport of this. O Dear One! as the body cannot move without limbs, so the Vedic path none can enter without a knowledge of Chhandas (metre). O sweet-tongued Devî! Chhandas is not beautiful without rhetoric. The eye penetrates that which is unseen, so does astronomy; eclipses of the sun and the moon make astronomy a science of direct evidence. Nirukta is a branch of Veda; from the branches Brahmâ is born. Devotion to Brahmâ arises from hearing songs; song arises from the mouth and nostrils. Without song there is no dance; dancing is born of songs. Ṣhikshâ and drama, etc., words and grammar are the couples inseparably allied. The Vedas with their six limbs explain the Brahman. The Nyâya with Mîmângsâ surely explains Brahman. From constant thought upon the Paramâtmâ, knowledge of Brahman arises in the Jîva. Precepts are settled according to Dharma Ṣhâstra; Purânas spring from it, O Dear One! The Jîva, the Supreme object of whose life is bliss Divine (Brahmânanda), and who is eager for self-preservation, must learn Ayurveda (science of life—*i.e.*, medical science), Dhanurveda (archery), and Gandharva Veda (music)."

"O Devî, the fully wise Sâdhaka, with honey, juice of sugar-cane, milk, corn, scents, garlands, dress, and orna-

[1] Which is the root principle of all creation. Sexual love in this passage refers to its manifestation in the individual. The sexual Rasa from which it arises is its general principle of origin.

[2] That is when shringâra, which the author translates as sexual love, is experienced in the union of the Jivâtma and Paramâtma—that is, the supreme object of Sâdhana. The Bhairavî is Devî. The Sâdhaka is Shiva. In their union there is no distinction.

ments, should worship in union woman, who is the image of the Mother of the Universe. O Devî ! the culture of the Rasa of sexual love[1] consists in the worship of woman.[2] Worship and the five classes of work already stated should be performed by the hero (Vîra) for attaining the Devî. By worship arise nine degrees of devotion and ecstasy of Rasa. Then the Yogî, practising Yoga, shall be immersed in communion" (Samâdhi).

"Therefore, O Maheṣhânî, have I already stated that by feeling all the fifty-five Rasas one loses all desire for objects of sense and worldly work.[3] The effect of non-desire is wonderful, and the Divine Mother is gratified by it. Embodied man cannot give up Karma (action) so long as he is embodied; so, concluding in this wise, divine acts by festive, religious, and other works, the Sâdhaka verily becomes liberated in this life (Jîvan-mukta) by virtue of his full knowledge and bliss of Rasa." —Chap. liv.

Wine, as a means of spiritual self-culture, is another singular feature of *some* forms[4] of Tântrik Sâdhana. In India the free use of wine in social and religious festivals was fairly general in the Satya, Tretâ, and Dvâpara Ages (Yugas). It was, however, probably after the ruin of the race of Yadus during the last days of Ṣhrî Kṛishṇa's life that stringent laws were framed in the Smṛiti Ṣhâstras against the use of wine by the three higher classes. Those laws were sedulously administered by the Hindu Governments, and the result was a general abhorrence of spirituous drinks. Nothing better could have been devised for the welfare of man, for wine not only wastes the body, but it works havoc on the intellectual and moral faculties, pulling down man to the level of beasts.

[1] Shringârarasasâdhana.

[2] Vanitâpûjane. According to the "Mahânirvâṇa Tantra" the worshipper's own wife.

[3] Each pleasure is but a portion (khanda) of the whole mixed with pain. He who has felt the whole (akhanda) attains Brahma bliss and loses desire for worldly things.

[4] Not of all and by some Tantras only.

The Tantra Ṣhâstra—the Word of God—is fully alive to this:

कौलज्ञाने ह्यसिद्धो यस्तद्द्रव्यं भोक्तुमिच्छति ।
स महापातकी देवि सर्व्वकर्म्मवहिष्कृतः ॥
असंस्कृतं पिवेद्द्रव्यं बलात्कारेण मैथुनम् ।
स्वप्रियेण हतं मांसं रौरवं नरकं व्रजेत् ॥
वृथापानन्तु देवेशि सुरापानं तदुच्यते ।
यन्महापातकं देवि वेदादिषु निरूपितं ॥

"One who, being unripe in Kaula knowledge, wishes to drink wine, is, O Devî! a great sinner, and is unfit to perform all religious works."

"He goes to Raurava Hell who drinks unpurified wine, commits rape, and slaughters animals for self-gratification."

"O Devî! that is called drinking of wine which is not for Divine purposes; that is a great sin according to the Vedas, etc."—Kulârṇava Tantra.

Further, it is said in the same Tantra:

मद्यपानेन मनुजो यदि सिद्धिं लभेत वै ।
मद्यपानरताः सर्व्वे सिद्धिं गच्छन्तु पामराः ॥
मांसभक्षणमात्रेण यदि पुण्यगतिर्भवेत् ।
लोके मांसाशिनः सर्व्वे पुण्यभाजो भवन्तिह ॥
स्त्रीसम्भोगेन देवेशि यदि मोक्षं व्रजन्ति वै ।
सर्व्वेऽपि जन्तवो लोके मुक्ताः स्युः स्त्रीनिषेवणात् ॥

"If man could attain spirituality by drinking, then all ignoble drinkers would be liberated. If residence in heaven be the result of meat-eating, then all carnivorous beings would be righteous. If, O Devî! enjoyment of women be the cause of liberation, then all creatures by enjoying women would be liberated."

Why, then, it may be asked, are all these "gates of hell" introduced in self-culture, the object of which is liberation from the fascinations of Mâyâ? The same

Tantra which prescribes Sâdhana with woman, wine, and meat, prescribes also various other methods of worship, and supplies Mantras, without which Hinduism all over India would be paralyzed. It is irrational to accept one portion of a Ṣhâstra as valuable and reject another as worthless. The earnest inquirer must forgo his prejudices and passions, cherished ideas and preconceived notions, before he can enter the holy temple of spiritual truth embodied in the mandates of Lord Ṣhiva. It must always be remembered that this is spiritual culture, and not the culture of the body and its senses.

The Tantra Ṣhâstra, like all other revelations, does not always assign reasons for its mandates, but asserts that as Sâdhana is practical, the most direct evidence of the truth of its statements can be obtained by accepting the Sâdhana and working according to instructions.

The principle underlying this Sâdhana is thus enunciated:

यैरेव पतनं द्रव्यैः सिद्धिस्तैरेव चोदिता ।
श्रीकौलदर्शने चैव भैरवेण महात्मना ॥

"The Great Bhairava has ordained in the Kaula doctrine that Siddhi (spiritual advancement) must be achieved by means of those very things which are the causes of man's downfall."—Kulârṇava Tantra.

The consideration of this principle leads us, in the first place, to adopt the evidence of analogy in regard to the physical body of man. Cobra poison, arsenic, aconite, croton, opium, and other animal and vegetable poisons, are destructive of life. But skilfully prepared and purified, they not only save life but invigorate it. The Indian physician's preparation of cobra poison is famous for its life-giving and invigorating virtues, so are the apothecary's preparations of arsenic, etc. In some parts of India raw arsenic is used in moderate quantities for prolonging life and putting off old age. It would thus appear

that nothing is absolutely harmful in nature. By skilful manipulation even poison yields manna. The poison of wine, by skilful treatment according to Tântrik precepts and instructions of Gurus, is not only rendered innocuous, but is turned into a distinct force of labour, energy, patience, and intrepidity, all of which are essential in spiritual culture.

Wine, by exciting the brain, turns the mind to that channel of thought which is uppermost in the drinker's mind.[1] When the mind is pre-eminently devotional, the effect of wine upon it is to render it more so by concentrating all the thoughts upon the object of devotion. Ecstasy (Ullâsa) and communion (Samâdhi) are after a long practice its riper developments in a Sâdhaka.

That which most attracts men to the taking of wine is its power to develop happiness in the drinker. The Sâdhaka's mind, freed from all base and ignoble thoughts and feelings, enjoys Brahmânanda (Brahman Bliss) under its influence.

As to the use of meat and fish, the Vaidik and the Tântrik Ṣhâstras agree in holding that slaughter of animals for Divine purposes is not sinful.

पितृदेवादियज्ञेषु वैधहिंसा विधीयते ।
आत्मार्थं प्राणिनां हिंसा कदाचिन्नोदिता प्रिये ॥
अनिमित्तं तृणं वापि छेदयेन्न कदाचन ।
देवतार्थं द्विजार्थं वा हत्वा पापैर्न लिप्यते ॥

"O Dear One! in sacrifices to the Pitṛis and Gods killing of prescribed animals is ordained. For self-gratification killing of beings is nowhere permitted. Even a blade of grass should never be cut without a lawful purpose. Killing for the satisfaction of the Gods and twice-born (Dvijas)[2] is not sinful."

[1] The effect of wine is to intensify and reveal what is already in the mind. Hence it is said, *In vino veritas*.

[2] Here Brâhmanas to whom the sacrificial meats are given.

The Kulârṇava Tantra says:

यथैवानुचरा राज्ञ प्रियाः स्युर्न बहिश्चराः ।
तथान्तर्यागनिष्ठाः ये ते प्रियाः देवि नापरे ॥
समर्पयन्ति ये भक्त्या कराभ्यां पिशितासवम् ।
उत्पादयन्ति चानन्दं मत्प्रियाः कौलिकाश्च ते ॥
आवयोः परमाकारं सच्चिदानन्दलक्षणम् ।
कुलद्रव्योपभोगेन जायते नान्यथा प्रिये ॥
सेविते च कुलद्रव्ये कुलतत्त्वार्थदर्शिनः ।
जायते भैरवावेशः सर्व्वत्रसमदर्शिनः ॥
तमःपरिवृतंवेश्म यथा दीपेन दृश्यते ।
तथा मायावृतो ह्यात्मा द्रव्यपानेन दृश्यते ॥
मन्त्रपूतं कुलद्रव्यं गुरुदेवार्पितं प्रिये ।
ये पिवन्ति जनास्तेषां स्वन्यपानं न विद्यते ॥
सुरा शक्तिः शिवो मांसं तच्चक्तो भैरवः स्वयं ।
तयोरैक्यं समुत्पन्नं आनन्दं मोक्ष उच्यते ॥
आनन्दं ब्रह्मणो रूपं तच्च देहेष्ववस्थितं ।
अस्याभिव्यञ्जकं मद्यं योगिभिस्तेन पीयते ॥
निःसङ्गो निर्भयो वीरो निर्द्वन्द्वो निष्कुतूहलः ।
निर्णीतवेदशास्त्रार्थी वरदां वारुणीं पिवेत् ॥

. . . . . .

मन्त्रसंस्कारशुद्धामृतपानेन पार्व्वति ।
जायते देवताभावो भववन्धविमोचकः ॥

. . . . . .

तृप्त्यर्थं सर्व्वदेवानां ब्रह्मज्ञानार्थमेव च ।
सेवेत मधुमांसानि तृष्णया चेत स पातकी ॥
मन्त्रार्थस्फुरणार्थाय मनसः स्थैर्य्यहेतवे ।
भवपाशनिवृत्त्यर्थं मधुपानं समाचरेत् ॥
सेवते यः सुखार्थाय मद्यादीनि स पातकी ।
प्राशयेद्देवताप्रीत्यै ह्यभिलाषविवर्जितः ॥
मत्स्यमांसासवादीनां मादनानां निषेवनं ।

यागकालं विनान्यत्र दूषणं कथितं प्रिये ॥
यथा क्रतुषु विप्राणां सोमपानं विधीयते ।
मधुपानं तथा कार्य्यं समये भोगमोचदं ॥
श्रीगुरोः कुलशास्त्रेभ्यः सम्यग्विज्ञाय वासनाम् ।
पञ्चमुद्रां निषेवेत चान्यथा पातकी भवेत् ॥
अयद्वा भैरवं देवमर्चयित्वा मन्त्रतर्पणम् ।
पशुपानविधौ पीत्वा कौलोऽपि नरकं व्रजेत्॥

. . . . . .

स्वलक्ष्यादिन्द्रियगणं सम्यादात्मनि योजयेत् ।
मांसाशी स भवेद्देवि शेषाः स्युः प्राणिहिंसकाः ॥
अप्रबुद्धा पशोः शक्तिः प्रबुद्धा कौलिकस्य च ।
शक्तिं तां सेवयेद्यस्तु स भवेच्छक्तिसेवकः ॥
परशक्त्यात्ममिथुनसंयोगानन्दनिर्भरः ।
य आस्ते मैथुनं यत् स्यादितरे स्त्रीनिषेवकाः ॥
इत्यादि पञ्चमुद्राणां वासनां कुलनायिके ।
ज्ञात्वा गुरुमुखाद्देवि यः सेवते स मुच्यते ॥

. . . . . .

पूजाभिषेकसहितो देवि शास्त्रार्थतत्त्ववित् ।
देवतागुरुभक्तश्च नियतं योऽर्च्चयेत प्रिये ॥
कुलागमरहस्यज्ञो देवताराधनोत्सुकः ।
गुरूपदेशसंयुक्तः पूजयेत कुलनायिके ॥
शुद्धात्मा चातिसंहृष्टः क्रोधलौल्यविवर्जितः ।
पशुव्रतादिविमुखः सम्मुखस्तर्पयेत प्रिये ॥
मन्त्रयोगेन देवेशि कुर्य्यात् श्रीचक्रपूजनं ।
तदहन्तु त्वया सार्द्धं गृह्णामि स्वयमादरात ॥
भैरवोऽहं इतिज्ञानात् सर्व्वज्ञादिगुणान्वितः ।
इति सञ्चिन्त्य योगीशः कुलपूजारतो भवेत् ॥
इत्यादि लक्षणोपेतः कौलिको नियतव्रतः ।
यस्तां समर्च्चयेद्देवि भुक्तिमुक्त्योः स भाजनः ॥

"As the personal servants of a King and not the State servants are dear to him, so, O Devî! are those who are devoted to internal worship, not others. Those who with devotion offer with their hands meat and wine cause bliss (Ânanda); they are, my Dear One! Kaulikas. Our Supreme form, described as Sat, Chit, and Ânanda, verily develops, O Dear One! by the enjoyment of wine. Bhairava inspires those who drink with a knowledge of the principles of Kula (Ṣhakti), and who view all objects with an even eye. As a dark house is illumined by light, so does the Âtmâ, enveloped by Mâyâ, become visible by drinking. O Dear one! those who drink wine sanctified by Mantra (the mystic words of power) and offered to Gurudeva will never drink the mother's milk again (that is, will never be reborn). Wine is Ṣhakti, meat is Ṣhiva. Their enjoyer is Bhairava himself; the bliss arising from their union is called liberation. Ânanda is Brahman. It exists in bodies. Wine reveals it; hence Yogîs drink it. Without attachment, fearless, unmoved by pairs of opposites (as pleasure and pain), without curiosity to know, versed in Vaidik lore, the Vîra drinks wine which grants blessings."

* * * * *

"O Pârvatî! the drink of nectar purified by Mantra develops god-like nature, and liberates man from the bondage of the world."

* * * * *

"For the gratification of the Gods, and also for the attainment of the knowledge of Brahman, should wine and meat alone be taken; he is a sinner who consumes them in order to satisfy his carnal appetite. Wine should be drunk in order that a clear perception of the form (of the Devatâ) arising from the Mantra (of the Sâdhaka) may be thereby attained, and for pacification of the mind and the undoing of the bondage of the world. He who takes wine and the rest for self-gratification is a sinner. These things should be taken without thirst and

longing, for the satisfaction of the Devatâ alone. O Dear One! the partaking of fish, meat, wine, and other things which cause excitement, at times other than those of worship, is sinful. As Soma-drinking is prescribed to Brâhmaṇas during sacrifice, so wine, as that which yields joy and liberation, should be drunk at its proper time. It is only after the true import of the Kula Ṣhâstra has been learnt from the Guru that one should partake of the five articles,[1] otherwise one becomes a sinner. Even a Kaula goes to hell who drinks after the manner of Paṣhus[2] without worshipping Bhairava Deva, and without doing Tarpana with Mantra."

* * * * *

"He who withdraws the senses from their objects and unites them with Âtmâ is a true meat-eater, others are mere slaughterers of animals. The Ṣhakti of a Paṣhu is asleep, that of a Kaula is awake; he who enjoys this Ṣhakti is an enjoyer of Ṣhakti. He who enjoys the bliss arising from the union of Parâṣhakti with Âtmâ has true sexual union,[3] others are mere enjoyers of women. O Mistress of Kula! he who partakes of the five articles, knowing from the mouth of the Guru their true significance, is liberated."

* * * * *

"O Devî! I myself with Thee accept with pleasure Ṣhrîchakra Pûjâ performed with Mantra by one, well-versed in the Ṣhâstrik import of Pûjâ and Abhisheka,[4] who is devoted to Devatâ and Guru, who worships daily, who knows the esoteric meanings of the Kula Ṣhâstra, who with zeal performs worship, who has received instructions from Guru, whose mind is pure, who is active, who is devoid of anger and greed, who is averse to the religious practices of Paṣhus, and who offers oblations. The wise Yogî should perform Kula-pûjâ, filling his mind with

[1] See Introduction to A. Avalon's "Mahânirvâṇa Tantra."
[2] Panchamudrâ.
[3] This is the Shringâra Rasa of the Vîra.
[4] *Vide ibid.*

the thought 'I am Bhairava.' Possessed of these and other qualities the Kaulika who regularly worships Thee obtains enjoyment and liberation."

These rather long extracts will, it is hoped, amply repay perusal, and bring home to the mind of the unbiased, earnest inquirer the truth of the compatibility of enjoyment and liberation existing harmoniously, provided that such enjoyment be lawful and not sinful. Yoga, which liberates, and Bhoga (enjoyment), which chains down, have been treated as though they were poles asunder in other schools of thought, which make it incumbent upon the pursuer of the one to shun the other as one would shun a deadly cobra. The effect of this has been referred to more than once in this essay. The Tantra Ṣhâstra reconciles the two, not only in theory, but in practice. The testimony of thousands of Tântrik Yogîs from remote antiquity corroborate its truth.

According to the eight-limbed Yoga process, Kulakuṇḍalinî can be united in the thousand-petalled lotus with Paraṣhiva. This is the union of Ṣhiva and Ṣhakti, and the fluid arising from this union is wine which the Yogî drinks. The truth of this is unquestionable, and forms the basis of the Shaṭchakra-Sâdhana briefly described in a previous part of this essay. This system of Sâdhana is called Jñâna Yoga—that is, the Yoga of Knowledge as distinguished from Bhakti Yoga, the Yoga of Devotion. The Yoga of Knowledge is so arduous and difficult that but very few amongst many thousands can appreciably succeed in it. On the other hand, very many persons are physically unfit for it.

Tântrik Yogîs who pursue the path of knowledge regard the path of devotion as indispensable, for the latter wonderfully develops the spiritual faculties, unties worldly bondage more effectually, and operates as a guarantee against fall, the danger of which attends every step taken in the practice of the Yogî of Knowledge.

Tântrik Bhakti Yoga stands upon its own feet, firm,

sure, unerring, and suited to all constitutions and to all stations of life. It is for the prince as for the peasant, for the poor as for the rich, for the man of business as for the man of leisure. It makes no distinction of caste, colour, creed, or nationality, welcoming one and all who will bow to the lotus-feet of the Divine Mother. It exhorts no privation, imposes no hard and fast conditions, but accommodates itself to the tastes and capacities of its followers, so that they may slowly but surely march on like heroes to the capture of the citadel of bliss. It only asks the ordinary disciple to be honest, sincere, kind, compassionate, and truthful, and to keep his passions and greed under control. If he wants prosperity, progeny, and other material advantages, let him devoutly pray to the Divine Mother, and "depute" Her angels to secure them for him. His desire will thus have a better chance of being gratified than by servitude, servility and many another questionable worldly artifice.

Passion and greed being the two great powers of Avidyâ, which sow seeds of disease, death, discord, poverty, and ruin broadcast all over the world, they are so handled in the Yoga of Devotion that they not only lose their own strength, but become cheerful friends of the sojourner. The path of devotion—that is, the Kaula path—is therefore a blessing, not only individually, but socially.

Extreme Vedântik pessimism has rendered India what it is to-day—neither soaring to heaven nor blooming on earth. Both heaven and a fruitful life on earth were the portion of its great ancestors who were wont to perform the Soma sacrifice in bygone ages. Casting our eyes on the West, we are dazed by the dazzle of worldly wealth on the one hand, and terrified by the ghostly shadow of poverty on the other. Big religious bodies there are, but where is God? Whilst India has no faith in the world, and only a dreamy faith in heaven, the West seeks a heaven in this world. The best remedy for this disease is to be found in that religion which both fully recognizes

the reality of the world, and regards it as the training-ground whereon man may grow into God. And so says the Kulârṇava Tantra:

भोगो योगायते सम्यक् दुष्कृतं सुकृतायते।
मोक्षायते च संसारः कुलधर्म्मे कलेश्वरि॥

"O Mistress of Kula! in Kuladharma, Bhoga (enjoyment) becomes complete Yoga (union of Jîva with Brahman), bad deeds are made good deeds, and the world becomes the seat of Liberation."

Om Ṣhântih, Om Ṣhântih, Om Ṣhântih, Om Kâlî.

BARADÂ KÂNTA MAJUMDÂR.

BENARES,
March 23, 1914.

OBEISANCE TO THE SUPREME DIVINITY, THE ALL-GOOD AND BEAUTEOUS MOTHER

TANTRA-TATTVA

PART II

CHAPTER XI

ON MANTRA.[1]

THE tribute of water which Bhagavân Sûryyadeva,[2] the Regulator of the entire universe, takes from the earth during the eight months of Kârtika, Agrahâyaṇa, Pausha, Mâgha, Fâlguna, Chaitra, Baiṣhâkha, and Jyaishṭha, He returns to the same earth in the form of rain during the four months of Âshâḍha, Ṣhrâvana, Bhâdra, and Âṣhvina. This taking of tribute again is performed by the stretching out of arms. Arm is the name of the agency by which things are done.[3] For this reason Sûryyadeva is called by the names of "the thousand-rayed one," "the thousand-armed one," and so forth. Terrestrial water is drawn by the power of the sun, and rises to the solar region.[4] It is this power of the sun which is called by the name of Raudra.[5] It is,

[1] Mantratattva—that is, the subject of and principles relating to Mantra.

[2] Sun God.

[3] There is from the beginning a play on the Sanskrit word kara, which means "tribute," "ray," and "arm," and is derived from the verbal root Kṛi, to do.

[4] Sûryyaloka.

[5] Sunshine.

however, a matter for consideration why the power of the sun is called Raudra. It ought to have been called Saura (that is, appertaining to the sun). Raudra is what appertains to Rudra. Why, then, is sunshine called Raudra? In order to understand that it is necessary to discuss the subject[1] of Gâyatrî. Brahmâṇî, Vaishṇavî, and Mâheṣhvarî, the presiding and controlling Deities of the three guṇas of sattva, rajas, and tamas, the Creatrix, Preservatrix, and Destructress respectively, are the three Ṣhaktis[2] whose forms are meditated upon in the solar orb at the three Sandhyâs.[3] In the creation, preservation, and destruction, which take place every day, the morning Sandhyâ is the time of creation, the noon Sandhyâ is the time of preservation or maintenance, and the evening Sandhyâ is the time of destruction. In the morning the world of Jîvas is freed from sleep, the tâmasa[4] Ṣhakti who rules supreme at the time of dissolution,[5] and, loosened from the grasp of darkness, awakes. In the night the universe, although existing as before, remains covered by a tâmasa envelope, so that, notwithstanding its actual existence, it is not perceived by Jîvas in a state of sleep. For this reason, the universe must then be considered "non-existing," otherwise dissolution[5] has no meaning.[6] In dissolution[5] the world of

[1] Tattva.

[2] Ṣhakti is that "which makes able," or the power by which things happen or act. That power belongs to, or more properly is, the Brahman (God), and manifests in various ways (see Chapter VII. of First Volume). At Sandhyâ the Sâdhaka worships the three powers of the Brahman as creator, maintainer, and destroyer of all things. These Ṣhaktis are contemplated upon in the female forms of Brahmâṇî, Vaishṇavî, and Raudrî, or Mâheṣhvarî, the Ṣhaktis of Brahmâ, Vishṇu, and Ṣhiva, threefold aspects of the One.

[3] That is, morning, noon, and evening.

[4] That is, the Ṣhakti which manifests the dark inert Tamas Guṇa. (See Introduction.)

[5] Pralaya.

[6] That is, if the world ceases to exist during pralaya, it must cease to exist (to the sleeper) during sleep. If the condition during sleep is not pralaya, then nothing can be called such.

Jîvas exists in the womb of Prakṛiti in a subtle form as seeds, and then later the first blooms of creation appear through the power of Brahmaṣhakti. In the creation also which takes place every day it is this Brahmaṣhakti who emerges from the solar orb and suffuses the whole world. This is why in the morning-Sandhyâ rite, Brahmaṣhakti, the Creatrix, should be contemplated upon in the form of Brahmâṇî in the solar orb. At noon, when the adult world has reached its full maturity, when the forces (Ṣhakti) of hunger and thirst have established their full sway over the world of Jîvas; when even trees, plants, shrubs, and creepers are wearied of drinking the rays of the sun, and yet, under the influence of the force (Ṣhakti) of preservation, hanker for that drink till evening; when the sun has been established in mid-sky between the mount of sunrise on one side and the mount of sunset on the other, it is then that in the noontime-Sandhyâ rite—the Vishṇuṣhakti, the Preservatrix of the Sangsâra—must be contemplated upon in the form of Vaishṇavî in the solar orb. Again, in the evening, when the world of Jîvas has done its daily play and, weary of body, seeks to enjoy the blessing and balm of the sleep of dissolution,[1] it is then that Ṣhivaṣhakti, She who gives the unalloyed bliss of the enjoyment of the balm of dreamless sleep[2] and is the Destructress of the universe, appears (in order that She may provide that balm) in the solar orb in the form of Mâheṣhvarî. She covers life with Tâmasa Ṣhakti, and drops the curtain of sleep on this Sangsâra, the Mâyik playground of error, and dispels from the minds of Jîvas all the impressions which they have received from the outer world, such as wife, children, and so forth. It is this Ṣhivaṣhakti who must be worshipped in the evening-Sandhyâ rite. The Ṣhâstra, therefore, enjoins that the Sandhyâ-rite, if performed other than at the prescribed time, is ineffectual. To let the morning-Sandhyâ (when the Ṣhakti of creation is supreme) go by, and to worship

[1] Pralaya. [2] Sushupti.

the Ṣhakti of creation during the period of supremacy of the Ṣhakti of preservation, is tantamount to living in the domain of one King and paying the tribute due to him to another. The same rule also holds good in the case of the performance of the midday-Sandhyâ in the evening or at night when the supremacy of the Ṣhakti of preservation has passed, or in the case of the performance of the evening-Sandhyâ on the following day after the supremacy of the Ṣhakti of destruction has passed away in the previous evening. I here give a general idea of the matter. To understand it more deeply and accurately we should know that Mahâprakṛiti,[1] who is the aggregate of the three Ṣhaktis of creation, preservation, and destruction, is composed of the three Guṇas of Sattva, Rajas, and Tamas.[2] It is not that when one of the Guṇas is in play that the other Guṇas remain dormant. The eternal play of creation, preservation, and destruction is ever equally present in Her, but we fail to recognize this with our imperfect vision. Let us suppose, for instance, that we see a hungry tiger killing a deer. We think that it is the play of destruction of the Mother of the world. But a keener insight into the incident will make it clear to us that even in this play of destruction there equally exists, in succession, the play of the three Guṇas of Her whose substance is the three Guṇas. We see only the destruction of the deer. But although this is a case of destruction so far as the deer is concerned, it is a case of preservation if we look at it from the point of view of the tiger. For the tiger's body is preserved by the blood and flesh of that deer. Again, the generation of the tiger's cub is due to the maintenance of the tiger's body. Consequently, what is destruction for the deer is creation for the tiger's cub, just as our own eating involves destruction of the seed-power of the tree, preservation of ourselves, and creation of our children. It must, therefore, be understood that in Her the three forms

[1] Great Prakṛiti. [2] See Introduction.

of play of the three Guṇas exist equally and always, but that according to the Prârabdha Karma[1] of Jîvas they appear as creation to some, preservation to others, and destruction to the rest. The Mother's play is uniform, but with this difference—that, owing to diversity in the Karma of Jîvas, the nature of that play is different.[2] She is the aggregate of all Ṣhaktis whose substance is the eternal play of all three Guṇas. That triple play of Hers does not rest for a single moment. It is only the blind vision of Jîvas involved in error which makes it appear as if such play occurred in succession. The same water which quenches the thirst and gives life to one man may give death by drowning to another. What are we to understand from this—that water possesses the power (Ṣhakti) of preserving life, or that it has the power of destroying it? Again, fish, tortoise, crocodile, shell-fish, and other aquatic animals are born in that same water and live therein, and die if taken out of it. Are we to understand from this that water has the power of creating and preserving life? The same sunshine which destroys the life of the wayfarer oppressed by summer heat in some far-stretching plain gives life to the cold Himalayan traveller whose limbs have been stiffened by the fall of snow. Say, now, does this indicate the life-destroying power or the life-preserving power of sunshine? Without this sunshine trees, shrubs, and creepers dwindle and die. Again, this very sunshine draws water from the earth and carries it to the solar orb. It was Nârâyaṇa,[3] the preserver of the world, who destroyed Râvana, Kumbhakarṇa, Kangsa,[4] and others in their incarnations, as Râma and Kṛishṇa. His name varies accordingly, and is suited to the different forms of His play in different capacities. The energy[5] which draws

[1] ripe Karma. See Introduction, Mahâhuvâna Tantra, p. cxxxix.
[2] That is, it is either creation, preservation, or destruction.
[3] Vishṇu.
[4] Daityas, or demoniac beings.
[5] Tejas.

water from the earth is Raudra[1] or terrible, so far as water is concerned. The same energy which previously manifested a different form then assumes a terrible aspect[2] for the purpose of drawing water. For this reason, although it is Saura or solar energy, it is then Raudra or terrible energy. Thus sunshine is called Raudra or terrible. The play of His forms and their names corresponds to the play of the Guṇas. Brother Sâdhaka, consider but once what difference does there lie between this Raudra or sunshine and Sûryya or sun. Sun is the name of a mass of compact energy,[3] solid and circular in form, while Raudra or sunshine is the name of the rays which it scatters on every side of it. In fact, the difference between the sunshine and the sun is the same as that between the waves of the sea and the sea. Just as in the sea, water exists in a collected form, so in the solar orb energy[3] exists in such form. Just as in the sea single waves heave eternally, so do waves of energy in the solar orb. It must, therefore, be understood that wave is the same thing as water, and sunshine is the same thing as sun. The solar orb lies above (terrestrial water) at a distance of one lakh of yojanas,[4] and terrestrial water lies below (the sun) at the same distance. If the sun were to cease to draw this water from the earth by his energy, would it be in the power of water to rise to the solar orb ? Or would it be in the power of anything else in this universe to raise water to the solar orb ? At what height lies that Brahmamayî who is hardly known to Vedas and Vedângas, and worshipped with difficulty by Yogis and princes of Yogis—She who is beyond the reach of mind and speech of even Brahmâ, Vishṇu, and Maheṣhvara, and who is above the three Guṇas ? Again, at what depth does the insignificant Jîva lie—he who is

[1] Raudra is an adjective of Rudra or Ṣhiva, and means "terrible." The reason why sunshine is called Raudra or "terrible" is later explained.

[2] Rudra Mûrti.

[3] Tejas.

[4] A yojana is equal to eight or nine miles, and a lakh equals 100,000

devoid of true consciousness,[1] full of Mâyâ, and a member of the Sangsâra, which is made of the Guṇas in various combinations ? Can it ever be in the power of the Jîva to enter by his own unaided Jîvaṣhakti[2] into Ṣhivaṣhakti ?[3] Can the child who wishes to rise to the arms of its mother do so unless the gracious mother extends her affectionate arms and herself raises her child ? Who has the power and courage to say to him who stands in this limitless field of the universe and desires to go to Her, "Go, Sâdhaka, reach safely the arms of the Mother of the Dispeller of all obstacles,[4] I stand security for your success ?" That alone which has such power is Mantraṣhakti.[5] Both Bhagavân and Bhagavatî, therefore, say, "Just as Parabrahman is my eternal self, so also Ṣhabdabrahman[6] (which is Mantraṣhakti) is my eternal self." Like sunshine, which is the energy of the sun, Mantraṣhakti alone is able to raise the Jîvas who inhabit this universe to the arms of Brahmamayî, for Mantraṣhakti is Herself. Mantraṣhakti alone can lead the unconscious Jîva-world to a true perception of Paramâtma by endowing it with that consciousness which it is. For this reason Mantraṣhakti is that which is alone efficient in all Sâdhana,[7] prescribed in the Âryya Ṣhâstra, or to secure the Siddhi spoken of in it. Just as a lifeless body is incapable of work, so methods and processes devoid of Mantraṣhakti are incapable of achieving anything in the domain of Sâdhana.

In my brief account of Mantra in the First Part of "Tantra-tattva,"[8] I have shown that the Devatâ

[1] Literally, "he who is Jaḍa."

[2] The Ṣhakti appertaining to Jîvahood, the state of the embodied spirit. [3] The Ṣhakti appertaining to Ṣhivahood.

[4] Vighnahara, a name of Gaṇeṣha.

[5] The potency of Mantra, which is Devatâ.

[6] Supreme Brahman as contrasted with the manifesting Ṣhabda Brahman (Sound Brahman).

[7] That is, spiritual training, practice, and ritual of all kinds which are the cause of spiritual achievement (Siddhi). (See Introduction.)

[8] Vol. i., p. 151.

presiding over a Mantra appears in a two-fold aspect—first in the aspect of Vâchaka Ṣhakti, and secondly in the aspect of Vâchya Ṣhakti. The Vâchya Ṣhakti reveals Itself only when the Vâchaka Ṣhakti has been aroused through the worship of the Sâdhaka. Whatever may be the appearance of the Devatâ presiding over a Mantra, such appearances are nothing but different manifestations of power[1] of Kulakuṇḍalinî[2] playing at the aperture in the Mulâdhâra. It is the string of fifty letters from A to Ksha which is the (rosary) of Akshas[3] of Mother Sarasvatî. Out of these fifty letters have been formed the nine crores[4] of great Mantras, which are the sole source and means of Siddhi and Sâdhana.[5] A Mantra takes different forms according as it appears as seed, sprout, root, stem, trunk, branch, twig, leaf, flower, and fruit. Just as one cannot have leaf, flower, fruit, twig, and so forth, without first sowing the seed, so one cannot acquire competence[6] for the reception of other Mantras without first being initiated in the special Mantra of the Devatâ.[8] For this reason the Mantra of the Devatâ which is received at the time of initiation is called Vîja-mantra, or seed-mantra. The great Vîja or seed which Parabrahman as Guru sows in the field of the Sâdhaka's heart, after having cleared, ploughed, and irrigated it with the water of His grace. The Mantra formed of the name of a Devatâ is the sprout which rises out of that great Mantra, and Tântrik Sandhyâ,[9] Gâyatrî[10] Nyâsa,[9] Pûja,[9] and Upachâramantras,[11] are all its stems, trunk, branches, and twigs. Hymns of praise[12] and

[1] Vibhûti.

[2] The Devî of that name whose abode is the Mulâdhâra Chakra of the Jîva. (See Introduction and Arthur Avalon's "The Six Centres and the Serpent Force.")

[3] Seeds of a plant used for rosaries.

[4] A crore is ten million.

[5] See note *ante*.

[6] Adhikâra.

[7] Svarûpa.

[8] That is, the Sâdhakas Ishtadevatâ.

[9] These terms are explained in Arthur Avalon's Introduction to the "Mahânirvâṇa Tantra," referred to hereafter as "Introduction."

[10] The Mantra by that name.

[11] Mantras used in making offerings to Devatâs.

[12] Stuti.

homage[1] are its leaves and flowers; and the Kavacha,[2] consisting of Mantras, is its fruit. Just as all seeds are contained in the fruits, and sprout, trunk, leaf, flower, and so forth, are contained in the seed in extremely subtle states, so all Vîjamantras are contained in the Kavacha, which is the fruit of Mantra; and Siddhi and Sâdhanaṣhakti,[3] and so forth, are also contained in the Vîja in extremely subtle state. Now, to-day many people, through ignorance of Ṣhâstric principles, think that Mantra is the name of the words by which one expresses what one has to say to the supreme Divinity. It therefore follows that I may submit my prayer to Him in whatever language I choose. What, then, is the necessity of my using the ever-ancient words of the Ṣhâstra? In reply to this we would at the very start point out that the definition which has been given to Mantra by those who hold this view is contrary to Ṣhâstric principles, and consequently incorrect. In defining Mantra, Ṣhâstra says: "That is called Mantra,[4] from the Manana or meditation of which arises the Universal special knowledge (that is, special knowledge embracing the whole universe) or realization of the Monistic truth that the substance of the Brahmâṇḍa[5] is not different from that of the Brahman. *Man* of Mantra comes from Manana, which leads to Trâṇa, or liberation from the bondage of Sangsâra[6] (*tra* of Mantra comes from trâṇa), and which calls forth (âmantraṇa) Dharma, Artha, Kâma, and produces Moksha.[7]

[1] Vandana. [2] The protective Mantra. (See Introduction.)

[3] That is, the Ṣhakti generated by Sâdhana.

[4] Derived from the combination of *man* and *tra*.

[5] Universe, or "egg of Brahmâ."

[6] The Sangsâra is the coming and going, the cycle of birth, action, death, and rebirth; the world in which all live who have not by knowledge of the self (âtmajnâna) and the extinction of the will to separate life attained liberation or moksha.

[7] That is, Religion, Wealth, Desire, and its fulfilment known as the Trivarga, forming with moksha (liberation) the chaturvarga, or four aims of all sentient beings. (See Introduction.)

Putting aside unbelievers, such as have faith in the ordinances of the Ṣhâstra must now understand that to be Mantra, in which eternally exists the super-worldly threefold power of perceiving the Brahman in and throughout the Universe, of loosening the bonds of Sangsâra,[1] and of calling forth Dharma, Artha, Kâma, and Moksha.[2]

Everyone desires to practise Sâdhana and Bhajana,[3] but the question is whether the hard labour which is involved will bear fruit directly. Who can answer this question? Faced by this difficult problem, who but Mantra alone can proudly and loudly declare, "Siddhi comes from Japa,[4] Siddhi comes from Japa, Siddhi comes from Japa without doubt"? Who has the confidence to say: "If Siddhi is not achieved, I shall be responsible"? Who holds such dominion over the three worlds as to be able to stand between that Devatâ who is sought for, difficult of worship, and beyond the reach of mind and speech on the one hand, and the Jîvasâdhaka steeped in great delusion on the other, and say: "Sâdhaka, be not afraid, I stand surety for you"? That surety is Mantra alone, the grantor of Siddhi and redeemer of all liabilities. How indomitable must be the attractive force of Mantra that it is able of its own strength to move even the great Devatâ, who is eternally possessed of Siddhi, and so stay by its own mighty power even the movements of Prakṛiti, instilling Ṣhivahood into the Sâdhaka by the expulsion of his Jîva nature; thus making, without labour on his part, the eight forms of Siddhi to play constantly before his eyes. When by virtue of Siddhi in Mantra vision of the three worlds is opened to the Sâdhaka, then nothing is super-worldly to him. When by the grace of Mahâmâyâ the door of Her Mâyâ which makes the impossible possible is opened, then

[1] See note 6 on preceding page. [2] See note 7 on preceding page.

[3] As to Sâdhana, see *ante* (p. 7, n. 7). Bhajana is simple worship.

[4] Japa, oral or mental, "recitation" of Mantra, which is here stated to lead to success (Siddhi).

there is nothing impossible for the Sâdhaka himself. For this reason, it is sheer ignorance to suppose that Mantra is mere language. Vîjamantras, in particular, cannot possibly be language, for they convey no meaning according to the human use of language. They are the Devatâ Herself,[1] who is the highest spiritual object for us. They are neither language, nor words, nor letters,[2] nor anything which you and I read or write but the Devatâ, who is eternally possessed of Siddhi, and is the Dhvani,[3] which makes all letters sound, and exists in all that we may say or hear. It is a great sin even to think that that Devatâ is mere letters. The Ṣhâstra has, therefore, said: "They go to hell who think that Gurudeva is but a man, Mantra is but letters, and the image of a Devatâ is but a stone."

Here it is necessary to understand with some clearness the nature[4] of alphabets.[5] Commonly we consider alphabets to be written characters and pronounced letters.[6] In ordinary usage all the letters[6] are called Akshara,[6] but "Letters[6] come to an end the moment they are pronounced, and never wait for a third moment." Viewing the matter from this philosophical standpoint, it is impossible for a word, a sentence, or language in general to be a combination of letters.[7] As, for instance, in pronouncing the word Kalasa (pitcher), when La is pronounced after Ka, Ka is no more; and when Sa is pronounced after La, La is no more; so that, although the letters Ka, La, and Sa are successively pronounced, it is impossible to pronounce (all at once) the word

[1] Literally, Svarûpa of the Devatâ. Svarûpa literally means "having its own form," as opposed to the existence or appearance of the same thing in another form.

[2] Varṇa or Akshara. [3] Unlettered sound. [4] Tattva.

[5] Akshara.

[6] Varṇa. Both Varṇa and Akshara (Letters) are Kuṇḍalinî made articulate in speech and visible in writing. Akshara also means an alphabet and "indestructible."

[7] That is, there cannot be a combination of letters any more than there can be such between the present and the past.

Kalasa. As a matter of fact, it is the letters which are pronounced, and not the words. Only the letters linked together in the forms of words as willed by Îṣhvara are pronounced successively one after another according to rules of the Ṣhâstras. It has, therefore, been said: "The particular letters and number of letters which Îṣhvara has ordained should convey a particular meaning, and are capable of conveying that meaning, do, when uttered successively in the manner fixed, convey that meaning." The truth concerning the origin of language is that after the appearance of the Vedas, which are the Ṣhabda-brahman[1] in the form of Mantras, Îṣhvara, when creating for the world of Jîvas languages consisting of an aggregate of sounds,[2] willed that such and such letters,[3] when combined together, should as a sound convey such and such a meaning.[4] This is the eternal law and accomplished fact. No one can change it by reasoning, argument, and controversy, and cause a revolution in language. It is the existence of this eternal law which supports the world. For this reason the Ṣhâstra has said: "The three worlds would all have lain in deep darkness had not the light called Ṣhabda (sound) blazed throughout the entire Sangsâra. The sound here referred to is that of the Vaidik language approved of by the Ṣhâstra. It is unnecessary to mention other languages, for they are all but transformations[5] of that great Prakṛiti the Vaidik language. However that may be, our concern at present is with the original language only. Here also two letters cannot be pronounced together. How can we admit that to be an Akshara[6] (letters of the alphabet), which is created at one instant, is destroyed at the next, and which when pronounced has disappeared? Yet its

[1] Sound Brahman. [2] Ṣhabdas. [3] Varṇa.

[4] The relation between sound and its meaning is permanent. Language is not a mere matter of convention. A word denotes a thing because it must do so: Îṣhvara having so willed it.

[5] Vikṛiti.

[6] Akshara means both a letter of the alphabet and "indestructible."

name is Akshara—that is to say, that which never wastes, is never destroyed, but is unbeginning, unending, ever established, and everlasting. It is a pity that, although we have all along been writing, reading, seeing, and hearing Aksharas,[1] we do not know as yet what an Akshara is. Bhagavân has said: "Just as Parabrahman is my eternal body, so Ṣhabdabrahman is also my eternal body." Who but that self-manifest Bhagavân whose eternal body is sound can set forth its nature? In the Yoginî Tantra it is said that at the beginning of creation, after the dissolution[2] at the end of a Kalpa,[3] the unborn and immortal charmer of the mind of Mahâkâla[4] stood with warrior frenzy on his breast in order to destroy the Daitya[5] named Ghora, who had been born out of a part of Ṣhiva in the course of the joyful play of the two Parabrahmans.[6] The infinite millions of Yoginîs[7] born of the rays of that lustrous form of the Mother of the World then began to dance around Her in mad joy. The war-music of Brahmamayî in martial play began to resound upon the battlefield of the entire Universe. Beating time to that music, my Mother, who is, as it were, the flag of victory over death,[8] set in motion a second period of dissolution[9] by Her untiring dancing. Of that time Mahâkâla Himself gives the following account:

"Seeing that very wonderful and mad dance of the Mother of the world, my mind was so distracted with fear that (finding no other means of escape) I took shelter in the body of Herself of Universal form,[10] and then, entering the path of Sushumnâ,[11] I saw and heard

[1] See *ante*, p. 11.
[2] Pralaya.
[3] A Kalpa is a period betwen two dissolutions.
[4] Ṣhiva.
[5] Demon.
[6] That is, Ṣhakti and Ṣhiva, who though in fact one, manifest in these dual forms.
[7] A class of Ṣhaktis attendant on Kâlî.
[8] Whoever reaches Her becomes victorious over death.
[9] Pralaya.
[10] Virâṭa.
[11] The Nâḍî, or channel of energy of that name. (See Introduction and Arthur Avalon's "Six Centres and the Serpent Force.")

(inside that luminous Brahman body) things which, O Devî, were all so wondrous that I have never seen or heard the like again, and which I have not even the power to describe. Who can count, O Devî, the countless millions of great Universes,[1] which constantly move within Her body? Brahmâs, Vishṇus, and Maheṣhvaras,[2] with millions of arms, heads, and differing forms (not to speak of Brahmâs, Vishṇus, and Maheṣhvaras with four, five, or a thousand heads) exist in that body. They are all Creators, Preservers, and Destroyers of different Universes, and possessors of all great powers.[3] O Devî, the sight of all these wonderful things overpowered my mind, and I forgot all (which had happened in the past. I even forgot myself, and) I wondered who I was (Great Devas were there, but none seemed to notice me). Nowhere was I asked by anybody who I was, (where I had been), and whence I came. O Devî, in the World of that Devî's body I thus became forgetful, and doubts arose in my mind. I could remember nothing. Moving about in this way for a million years I (passed your navel region and) reached the lotus of your heart.[4] The wonderful and beautiful sight which I saw there I have not the power, O Parameṣhvarî, to describe fully. There I saw the Ṣhâstras which are the source of the Dharma, Artha, Kâma, and Mokshâ of Jîvas.[5] Of that Ṣhâstra body Âgama or Tantra (consisting of Mantra) is the Paramâtmâ, Vedas are the Jîvâtmâ, Darṣhanas[6] are the senses, Purâṇas are the body, and

[1] Brahmâṇḍas.

[2] There is not only one Brahmâ, Vishṇu, and Maheṣhvara. Those which men worship are the Devas of this Universe, but there are countless Universes, each of which has its own trinity of Devas.

[3] Aiṣhvaryya—that is, the attributes of Îṣhvara.

[4] That is, he passed the Maṇipura chakra in its Universal form, and reached the heart (anâhata) centre of the Devî's body, the universe. The brackets are the Author's.

[5] Religion and religious merit, wealth, desire and its fulfilment, and liberation. (See Introduction.)

[6] The philosophies.

Smṛitis are the limbs. O fair-faced Devî, all the other Ṣhâstras exist as hairs of Her body. In short, as the Jîvâtmâ is to the Paramâtmâ, so is the Veda to the Tantra. (That is to say, just as the existence of the mind or the Jîvâtmâ, according to the Nyâya Philosophy, depends on the existence of Âtmâ, so the existence of Veda depends on the existence of Tantra. Just as in the body of the Jîva Paramâtmâ is the Ṣhakti[1] of pure consciousness, so in the body of the Ṣhâstra Tantra is the Ṣhakti of consciousness consisting of Mantras. Just as all activities of the Manaṣhakti[2] with Guṇas[3] flow constantly through the Jîvâtmâ, so all Vichâra Ṣhaktis,[4] consisting of knowledge varying according to competence,[5] caused by differences in the three Guṇas, Sattva, Rajas, and Tamas, are eternally seated in the Veda. Just as the ultimate goal of mind is immersion in the Parabrahman, and the end of the active forces, consisting of Sattva, Rajas, and Tamas, is to disappear altogether, so the ultimate goal of Veda is to be merged in Tantra through the knowledge of the omnipresence of Brahman. And the end of the different Adhikâras[6] caused by differences in the Guṇas is to be totally destroyed.) Then, O Devî, I saw letters[7] of dazzling brightness at the edges, the middle, and the roots of the petals of that lotus of Thy heart, embracing Ṣhiksha, Kalpa, Nirukta, Chhandas,[8] and all other minor Ṣhâstras, givers of welfare

[1] Force, power, or active principle.

[2] Mind-power, or more strictly, Ṣhakti in the form of the lower mind or Manas.

[3] Qualities. (See Introduction.)

[4] Powers of judgment and reasoning.

[5] Adhikâra.

[6] Adhikâra is competency. A Sâdhaka is entitled to worship and to have knowledge according to such competency. This competency is affected by the predominance of particular Guṇas in the Sâdhaka himself. When Brahmajnâna is attained, then all question whether a man is fit for this or that necessarily disappears. The establishment of Adhikâra is only a means to an end, and with the attainment of the end (spiritual knowledge) disappears.

[7] Varṇa.

[8] These are four Vedângas, dealing with orthography, ritual, etymology, and prosody.

to the three worlds. Then, O Devî, I saw, within the pericarp of Thy lotus, hundreds of groups of letters[1] shining most brilliantly like millions of suns and moons, and surrounded by circles of the light of millions of great fires. Those luminous letters,[1] with as their substance the true and lasting Parabrahman, shone with the brilliance of millions of suns, were cool like millions of moons, and radiant as millions of fires. O Devî, those luminous letters[1] consisted of all knowledge, of all wonders, of all sacrifices,[2] and of all places of pilgrimage.[3] (That is to say, when the subject of Sâdhana is the form of Mantras, the letters[4] generate knowledge of the science of all things in the Brahmâṇḍa. It is a matter of everyday experience that wonderful events are brought about by changes produced inevitably in the laws of Nature by the great power of Mantraṣhakti,[5] which can make the impossible possible. The Sâdhana of letters leads unfailingly to the vision of the supreme Devatâ, a result which the performance of all the sacrifices like the Aṣhvamedha[6] and so forth cannot give. By the Sâdhana of the great Mantra of letters one achieves at the same time the fruits of seeing and touching all places of pilgrimage. In fact, we go not too far in saying that places of pilgrimage themselves desire to be sanctified by the sight and touch of Great men[7] accomplished in Mantras. For a Sâdhaka's body is not an ordinary material body, but is the permanent dwelling-house of Her who is the Mistress of all places of Pilgrimage,[8] and who raises the fallen and grants liberation to the three worlds. O Devî, in these letters[9] reside all religious merit,[10] all righteousness,[11] all knowledge, and all Brahma bliss. (That is to say, by worshipping them one performs all acts of religious merit at one and the same time. One achieves by a single means all forms of righteousness which are the fruits of

[1] Varṇa. [2] Yajnas. [3] Tîrthas. [4] Varṇa.
[5] The potency of Mantra or Ṣhakti as Mantra.
[6] The Vaidik horse sacrifice. [7] Mahâpurushas. [8] Tîrtha.
[9] Varṇa. [10] Puṇya. [11] Dharma.

all religious acts; and one acquires that knowledge, which is the fruit of all righteousness—namely, that Brahman is omnipresent throughout the universe; for such an one the Brahmâṇḍa[1] is filled with Brahmabliss, which is the fruit of the knowledge of Brahman.) O Maheṣhvarî! these (Mantras) are evidence[2] of the existence of the Vedas and the Ṣhâstras, and all Jîvas are themselves the supreme energy[3] of Brahman and the supreme blessing. That is to say, many may easily say that a spiritual Ṣhâstra which speaks of fruit to be reaped in the next world is unauthoritative. But even unbelievers[4] will shrink from calling a Ṣhâstra unauthoritative the fruits of which are visible in this very world. What this self-evident Ṣhâstra lays down as authoritative must also, as a matter of course, be considered as such by all people. Even believers[5] may sometimes be led to doubt the authority of Veda because they see not its effects. But if Tantra which produces visible effects admits that Veda or Vedânga, or any other Ṣhâstra, is authoritative, then not even unbelievers can dispute it, for Tantra is self-evident. It is also self-evident that the letters[6] which are Mantras are a form of evidence of the existence of Jîvas.[7] The use of the terms guttural, palatal, cerebral, and so forth, in classifying letters[8] relates only to seats of pronunciation,[9] and not to seats of generation.[10] For instance, what is pronounced from the throat is called guttural, what is pronounced from the palate is called palatal, and so forth. The word pronunciation[9] also means *ut* (above), *charana* (to cause to move)—that is, to make letters[8] which were moving below to move above. When that motion above is

[1] Universe. [2] Pramâṇa, *vide post.* [3] Tejas.
[4] Nâstika. [5] Âstika.
[6] Each individual letter is a Mantra.
[7] Sound outwardly expressed manifests itself to the senses. As the organs of speech are not the seat of its generation, this indicates that there is an inner manifestation, as to which see p. 19.
[8] Varṇa. [9] Uchchâraṇa. [10] Utpatti.

manifested outwardly, and is perceived by the sense of hearing, it is certain that the motion below has also an inward manifestation in the most subtle supersensual form. It is this deep truth which has been clearly expressed in the Ṣhâstra as follows: In the Prapañchasâra[1] it is said: "When through obstruction[2] of the vocal passage a child utters indistinct sounds, it is Kulakuṇḍalinî, who, playing in the aperture of the Mulâdhâra and coiled round Sushumnâ, utters indistinct sounds repeatedly. It is the echo of this indistinct sound which comes out of the passage of the child's throat."

The Prayogasâra says: "O Devî, at that time Antarâtmâ, the substance of which is sound,[3] Himself utters sounds. It is these sounds of His which, in combination with each other, appear as letters."

In the Saradâtilaka it is written: "Ṣhabdabrahman[4] exists in all things as consciousness. So it is this Ṣhabdabrahman, the substance of which is consciousness, which exists in the bodies of living beings in the form of Kuṇḍalinî, and then appears as letters in prose, poetry, and so forth, being carried by air[5] to the throat, palate, teeth, and other places."

In the Viṣhvasâra Tantra there is the following: "Sadâṣhiva Himself has spoken of Him as Ṣhabdabrahman. That Ṣhabda (sound) is in the Anâhata Chakra."

And in the second Patala of the same book it is said: "O beloved one! in the Jîva's own body itself blissful Parabrahman exists as Ṣhabdabrahman, whose substance is all Mantras." All Mantras are manifestations[6] of Kulakuṇḍalinî Herself, who is the Ṣhabdabrahman, whose substance is consciousness. So that the fact that they are pronounced (outwardly manifested) from such places

[1] See vol. iii. of the "Tântrik Texts," edited by Arthur Avalon.
[2] This may also refer to incomplete formation. [3] Nâda.
[4] Brahman as "sound" manifesting the Universe, which is its Brahmavibhûti. [5] Vâyu. [6] Svarûpavibhûti.

as the throat, palate, and so forth, does not prove that Ṣhabda (sound) or Mantras are generated at such places. Although Brahman as Ṣhabda is not in reality generated, yet it first appears at the Mulâdhâra. However that may be, what is known to us as Ṣhabda (sound) or Varṇa (letter) is the Ṣhakti which gives life to Jîvas, so that without doubt Mantras which are Ṣhakti[1] are eternal evidence of the existence of Jîvas. Next it has been said that "Mantras are the supreme energy[2] of Brahman." According to philosophers, Ṣhabda (sound) is everywhere the quality (Guṇa) of Âkâṣha (ether and space). For this reason many people are under the impression that Ṣhabda (sound) is produced from Space (Âkâṣha). This is merely observation of the effect. According to Tantra, which sees the cause of everything, this is a mistaken inference. Tantra, which sees through the subtlest supersensual things,[3] and is ever in favour of direct perception,[4] holds that Ṣhabda is the cause of the Universe,[5] and not the effect of anything. The production of Ṣhabda from Âkâṣha is merely its outward manifestation. In reality Ṣhabda eternally exists as Brahman.

In the Kâmadhenu Tantra it is said: "Mâtṛikâṣhakti,[6] consisting of the fifty letters,[7] from A to Ksha, is the seed of all things moving or non-moving. Of these letters,[7] again, Visarga[8] is Ṣhakti, and Vindu[9] is Purusha, and in the Ajapâmantra[10] of Prakṛiti and Purusha in union She[11] is undifferentiated Pûrṇabrahman.[12] O Devî, from letters which are Mantras[13] are born Prajâpati Brahmâ, Vishṇu, and Rudra, the Destroyer of the world."

"It is true and certain that supreme Kulakuṇḍalinî

[1] Ṣhaktimâya. [2] Tejas. [3] Tattvas.
[4] Pratyaksha. [5] Brahmâṇḍa.
[6] Mâtṛikâ, which is an adjective derived from Mother, means the letters of the alphabet.
[7] Varṇa. [8] The *h* breathing with two parts.
[9] The nasal breathing with one point.
[10] That is, the Mantra of inhalation and expiration.
[11] That is, Mâtṛikâṣhakti. [12] Perfect Brahman. [13] Mantramaya.

Herself, who is the fifty letters,[1] from A to Ksha, has given birth to this entire universe, consisting of moving and non-moving things."

In the Mâtṛikodaya it is said: "Îṣhvara is the author[2] of Vedas, Maharshis (great seers) are the authors of Purâṇas, but in no Ṣhâstra is it said that there is any author of Her. Mâtṛikâ Devî, who is letter, is, therefore, not created, but self-existent.[3] (For this reason a name of Kulakuṇḍalinî, the Mantradevatâ whose substance is letters, is Mâtṛikâ—that is to say, the Generatrix of these infinite crores of universes. It is not possible for Her to have a father and a mother. She is, therefore, called only by the name of Mâtṛikâ, the Mother. She is the Mother of all, and not the child of any.) Just as in space[4] waves of sound are produced by movements of air,[5] so also in the space[4] inside the Jîva's body currents of sound flow owing to the movements[5] of the vital air,[6] and its inward and outward passage as inhalation and exhalation. There is no generation of sound in space.[4] Sound is only manifested therein. Every intelligent man will understand that this manifestation of the gross[7] form of sound is impossible unless sound exists in space[4] in a subtle[8] form, which is the permanent, separate root of gross sound. Such people, however, as want to explain away the universe with its fourteen worlds by reading only the history of India or the Science of language[9] may find scepticism more agreeable to them than the taxing of their brains with such an extremely remote question as "whence come sounds"[10] in space?[4] They satisfy themselves by saying that it is the law of nature that sound[10] should be produced in space,[4] and nothing

[1] Varṇa.
[2] Kartta: here only in the sense that the world got it through him (see *post*, p. 23).
[3] Svayambhu.
[4] Âkâṣha, or ether.
[5] Literally, by strikes and counter-strikes of air (vâyu).
[6] Prâṇavâyu.
[7] Sthûla.
[8] Sûkshma.
[9] Bhâshâparichchheda.
[10] Ṣhabda.

can be said in respect of that which is a natural law.[1] We, however, have no faith in the words of those who are so pleased to put such implicit faith in nature. For we think that in reality nature as a thing in itself does not exist. The existence of those qualities and properties in a thing which constitute such thing is its nature. If, therefore, one says, "A thing is produced by nature," does he answer the question why it is so produced? To say that a thing happens by nature is to say that it happens because it happens. Such a statement indicates no search for truth, but only an attempt at escape. In fact, Ṣhâstra (Scripture) is for those people only whose minds have become restless with the desire to know the truth. Those who have understood that the manifestation of sound[2] in space[3] is an effect, and does not indicate that space is the cause of sound, are hardly likely to find peace and satisfaction in the statement that sound is the quality of space.[3] What they want to know is the real truth, supersensual though it be. But it is not within the power of any Jîva to open the door which hides that deep truth from us. Nevertheless, the pain which is caused by ignorance of that truth is unbearable. For this reason Bhagavân, who is the creator of all things, and sheds His mercy on all who seek it, has Himself revealed in Tantra, for the benefit of the three worlds, what He Himself saw in the eternal body of waves of existence,[4] consciousness,[5] and bliss[6] of Her who is all merciful. He has said that in the eternal body of the Devî, Mantras also, in the form of letters,[7] are eternal Brahman, full of energy[8] and aspects of Herself. Mantras which are seeds[9] out of which grow the fruit of the universe are eternally present in Her body. For this reason they are called Vîjamantras (seed-mantras). Such a Mantra is the seed of Mantras, Yantras, Tantras, and Devatâs. It is the

[1] Svabhâva. In other words, it is the nature of the thing, and there is an end of it. [2] Ṣhabda. [3] Âkâṣha. [4] Sat. [5] Chit. [6] Ânanda. [7] Varṇas. [8] Tejas. [9] Vîja.

seed of the creation, preservation, and destruction of the Universes, the maintenance of Jîvas' lives, Siddhi and Sâdhanâ[1] of the four-fold aim of Purusha—namely, Dharma, Artha, Kâma, and Moksha,[2] and is also the most ancient, permanent, and eternal seed for the Shabda, which first puts forth its young shoot in Âkâṣha. If Ṣhabdabrahman had not gem-like eternally shone as Mantras on the other side of the sea of Sangsâra,[3] on the outside of the cauldron-shaped Universe beyond the reach of the mind and intellect[4] of Suras, Asuras, Kinnaras,[5] men (Naras), and the entire world of Jîvas; before the three eyes of the Guru of all things moving and non-moving, and in the body of Brahmamayî, who is beyond the reach of mind and speech—would the resplendent luminous waves of sound have to-day illumined all quarters, piercing the vacancy[6] of space and scattering themselves throughout the Universe ? However learned you and I may to-day become by the reading of commentaries and the like, the subtle aphorism[7] of sound remains eternally hidden in the deep womb of Her who is the unfathomable, untraversable, and unbounded ocean of truth.[8] None but She can make it known. He, however, whose wealth of Sâdhana accumulated in many births has reached the stage of bearing fruit, is alone gratified by the taste of the immortalizing juice of that fruit, and acquires direct knowledge through sight of the luminous form of Mantra.

[1] They are the seed of Sâdhana, initiating, maintaining it, and procuring its fruit (siddhi).

[2] See p. 9, note 7, *ante*.

[3] See p. 9, note 6, *ante*.

[4] Buddhi.

[5] Devas: their enemies the Asuras: and a class of the minor spirits called Devayonis.

[6] Avakâṣha.

[7] Sutra. A common form of Hindu literature is the statement of the essence of a subject-matter in the form of an extremely abbreviated aphorism (sutra), the very brevity and consequent obscurity of which requires an extended commentary, and sometimes further notes on such commentary.

[8] Tattva.

CHAPTER XII

LETTERED AND UNLETTERED SOUND[1]

ṢHABDA, or sound, is of two kinds — namely, Dhvani and Varṇa.[1] What is expressed in the string of letters[2] from A to Ksha[3] is called Varṇa, and that which is not expressed by any alphabetical mark[4] is called Dhvani. Difference of tone[5] alone is the cause of this two-fold aspect of Ṣhabda. Those who are learned in sound[6] have divided it into these two classes but in reality there is no such difference in sound itself.[7] Fundamentally, Dhvani is the real substance,[8] of which Ṣhabda[9] is only a manifestation.[10] This Dhvani is the subtle aspect of the Jîvas' vital force,[11] which is consciousness. It is in the form of Dhvani that this Ṣhakti appears in and disappears from a Jîva's body. Here it is necessary to expound the Ṣhâstrik principle with some clearness. According to Âryyas, Veda is not the production of any person, for it has no author. From Mahâdeva himself to the Ṛishis all are remembrancers of Veda, and none its author. Ṣhâstra says that Bhagavân Himself, as the Avatâra,[12] Ṣhrîkṛishṇa, and others, has only revealed the

[1] The first or unlettered form of ṣhabda (sound), or sound in its subtle form, is Dhvani. Lettered sound is called Varṇa, which means letter (see *post*).

[2] Akshara.

[3] The first and last letter of the Sańskrit alphabet.

[4] Mâtrâ.

[5] Svara.

[6] Ṣhabda.

[7] That is, the difference noted is a conventional one.

[8] Padârtha.

[9] Sound.

[10] Pariṇâma, development or effect.

[11] Ṣhakti.

[12] Avatâra is a descent of the Supreme. It may or may not be what is called an "incarnation." An Avatâra is an incarnation where there is a descent to the physical plane. A large number of Avatâras are non-material manifestations. In the case of Shrikrishna there was an incarnation.

Veda in the mortal world. But it also has been already said: "Îshvara is the author of Veda." Again, Îshvara Himself says: "Shabdabrahman and Parabrahman are both My eternal bodies." We must now see how these two apparently mutually contradictory statements of the Shâstra may be reconciled. Every Mantra, be it Vaidik or Tântrik, is an appearance[1] of Brahman. Veda or Tantra, consisting of Mantras, is only a manifestation[2] of Brahman. Therefore, it cannot be said that Mantra has been created by Brahman. Rather is it that the Parabrahman appears as Mantra. For, although Brahman is the Creator of the world, He is not the Creator of Himself. Creation of Brahman is impossible, for He is without beginning and ever-existent. For this reason Shâstra concludes that He appears to and disappears from the view of the world according to the will of Her who is will itself. Just as in the physical world Bhagavân has incarnated Himself as Râma, Krishna, and so forth, so in the world of Dharma[3] also He[4] has, through Samâdhi or spiritual knowledge, manifested Himself as Shâstra,[5] which is Shabdabrahman, for the severance of the bonds of ignorance.[6] As Shyâmasundara[7] whether in His four-armed or two-armed appearance,[8] residing in Vaikuntha[9] or Goloka,[10] incarnated as Râma and Krishna, so the

[1] Rûpa

[2] Svarûpavibhuti. Vibhû is one who is all-pervading, and Vibhûti is that which characterizes this higher nature. It is that which this nature displays and the power by which such display is made. Thus the world is known as a Brahma-vibhûti or vibhûti of the Brahman (God). [3] Here the spiritual world. [4] As Yogin.

[5] He appears to the mind of the Yogin who is Bhagavân as Shâstra. [6] Avidyâ. [7] Vishnu. [8] Mûrti.

[9] The abode of Vishnu (Vishnohparamangpadam); a heaven of enjoyment with its celestial city, jewelled dwellings, and aerial cars (vimâna), as described in Chapter XXIV. of Padma Purâna.

[10] The abode of light (go-jyotih), a white circular ring of resplendent light, like a thousand moons: purity itself (suddha tattva), surrounded by translucid waters situate in Vaikuntha, the abode of the flute-playing Krishna and of Râdhikâ Devî; a heaven, where there are many Devas offering homage to Vishnu Sattvarûpa amidst the

luminous Mantra form,[1] existing in the beautiful dark blue[2] limbs, made of massive consciousness, of Her whose substance is consciousness, and in every undulation of Her supreme beauty appears to the world as Ṣhâstra, which is Ṣhabdabrahman.[3]

At the beginning of the creation of the Universe the luminous bud of Mantras blossomed and created the fourteen worlds, which are the petals of its flower. It is the fragrance of its pollen which is existence,[4] consciousness,[5] and bliss,[6] which fills the three worlds with delight. After the greater dissolution,[7] Brahmâ, the lotus-born,[8] appeared in the centre of the thousand-petalled lotus, which crowned the stem issuing from the navel of Bhagavân Nârâyaṇa,[9] lying in the causal[10] sea. He then meditated the creation of a Universe suited to the age, and became immersed in Samâdhi,[11] achieved through the Yoga of meditation upon Brahmamayî.[12] It was then that Veda, which is Ṣhabdabrahman, appeared of itself in the firmament of His heart, and, issuing out with His breath, assumed four visible forms corresponding to Ṛik, Yajur, Sâma, and Atharva, and stood before him. After learning the principles[13] of creation, preservation, and destruction from the mouths of those incarnate Ṣhrutis,[14] Brahmâ set about His work. Many make abundant

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chanting of Vedas and of the musical modes known as Ragas, as described in Chapter XXVIII. of the Brahmavaivarta Purâṇa. In the Tantra Ṣhiva says: "I know of no place which is better than Golaka" (Yadrûpang golokang dhama tadrupang nâsti mâmake jnâne).

[1] Mûrti. [2] Ṣhyâmasundara.

[3] The meaning of this passage is that just as Vishṇu is the mûlasvarupa (root-being) of those incarnations of His which are called Râma, Kṛishṇa, and so forth, so the luminous mantramûrti is the mulasvarûpa of Ṣhâstra, which is Ṣhabdabrahman.

[4] Sat. [5] Chit. [6] Ânanda.

[7] Mahâpralya. There are minor and intermediate dissolutions (pralaya).

[8] Brahmâ was born on the lotus which sprang from Vishṇu's navel.

[9] Vishṇu. [10] Kâraṇa. [11] Yoga, ecstasy.

[12] The Devî as Brahman. [13] Tattva.

[14] That is, the four incarnate Vedas.

efforts to explain away this perfectly true account of creation by adorning it with such adjectives as "Mystery," "Metaphor," and other far-fetched terms.[1] But they do not care to understand that the day that this Tattva[2] vanishes you and I, along with these infinite Universes, will all vanish, one knows not where. Although Brahmâ is Himself perfect-Brahman, yet He appeared, as a Mother by the assumption of the form of Nârâyaṇa, and Himself in play[3] took birth in the body of the lotus sprung from his own[4] Navel, and thus became the first and yet beginningless[5] Jîva in the created Brahmâṇḍa.[6] The same process which He adopted at the time of His own appearance is that which exists eternally in the creation of the world of Jîvas, chief amongst whom are the Suras, Asuras, Kinnaras, and Naras.[7] Nârâyaṇa stands in the place of a Mother to Him. The Brahmâṇḍa is the issue of His womb. Mâyâ is the womb. The causal[8] sea is the mass of water inside that womb. The stalk issuing out of the navel of Bhagavân stands for the umbilical cord,[9] and the thousand-petalled red lotus for the flower on that stalk. And Brahmâ, the grandfather of the world, who is Himself placed on that lotus as its fruit, stands for the child. Ṣhakti at first held the vast world-child in Her womb, and became the Mother of Brahmâ, and then, as the power of preservation appeared, as Nârâyaṇa, and assumed the form of Jagaddhâtrî.[10] The child in the mother's womb, on gaining consciousness, remembers the events of the past lives;

[1] Âdhyâtmik.

[2] That is, creation, maintenance, and dissolution, for the existence of the world is bound up with the existence and operation of these Tattvas.

[3] Lîlâ. The world is the play of the Brahman.

[4] Because Brahmâ and Vishṇu are but aspects of the One.

[5] Anâdi. [6] Universe or mundane "Egg of Brahmâ."

[7] That is, the Devas, their enemies, a class of Devayonis called Kinnara and men (Nara).

[8] Kâraṇa. [9] Literally the mother's nâḍi.

[10] The Devî as supporter of the Universe.

so the child in Brahmamayî's[1] womb began, on the rising of consciousness, to remember all previous acts of creation, preservation, and destruction in other Kalpas.[2] Just as the memory of previous lives then arises of itself in the child's mind, so Ṣhruti[3] appeared of itself in the mind of Brahmâ. Again, as memory is the Âtma-Ṣhakti[4] in a Jîva's mind, so Ṣhruti is the Ṣhakti of consciousness in Brahmâ's mind. The hidden state of this Ṣhakti of consciousness is Dhvani, and its outward manifestation is sound.[5] That Dhvani which is as it were the first shoot[6] of sound[5] is the Jîva's vital[7] force.

In the Prapañchasâra it is said: "The Universe of immovable and movable things is linked together and pervaded by this Ṣhakti, which is Dhvani. It is this Ṣhakti which is called by such names as Nâda,[8] Prâṇa,[9] Jîvaghosha,[8] and so forth." Again: "It is this great Ṣhakti whom Yogis know as Kulakuṇḍalinî moving in the heart, and it is She who ever makes an indistinct and sweet murmuring sound,[10] like the humming of a black bee, at the aperture[11] in the Mûlâdhâra." It is with reference to this Dhvani that the Shaṭchakratattva has said:

"Kulakuṇḍalinî lustrous as the flash of a hundred lightnings resides in all hearts, and is ever immersed in play in the Mûlâdhâra[12] lotus. She it is whose sweet constant murmuring humming sounds like that of a swarm of black bees intoxicated with a draught of honey, and who is Dhvani. Her voice it is which sounds in the words of soft poetry, and is clearly audible in styles of Bheda

[1] The Devî. [2] The period between two dissolutions.
[3] The revealed Scripture. (See Introduction.)
[4] Here that which constitutes individuality. [5] Ṣhabda.
[6] That is, the earliest manifestation. Dhvani is unlettered sound.
[7] Sañjîvanî. [8] Sound.
[9] The vital force manifesting in breath. [10] Dhvani.
[11] The Devî lies close to the aperture in the Sushumnâ.
[12] The lowest chakra of that name. (See Introduction and Arthur Avalon's "Six Centres and the Serpent Force.")

and Atibheda composition.[1] Again, it is the heaving of the Dhvani which causes the alternate inspiration and expiration of all Jîvâtmâs in this infinite world. [By the above reference is made to the Sthûla or gross form of Kulakuṇḍalinî. The Book then proceeds to define her Sukshma or subtle form.] She who dwells within this gross form as the supreme extremely subtle Kalâ,[2] who is consciousness shedding the sweetness of everlasting bliss and surpassing in beauty masses of lightning; She by whose light the whole visible sphere of the Universe is lighted, is that Parameṣhvarî Kulakuṇḍalinî, who is eternal knowledge, and the Îṣhvarî[3] of all."

Sâdhakas will now understand that Kulakuṇḍalinî has two aspects—namely, a Sthûla, or gross form with attributes,[4] in which, like the humming of a moving swarm of black bees, She indistinctly utters the fifty letters and a Sûkshma, or subtle form, which is attributeless,[5] and is existence, consciousness, and bliss.[6] It is the Sthûla form appearing in different aspects as different Devatâs, which is the presiding Devatâ of all Mantras; and it is the Sûkshma form, which is that one Devatâ towards whom all Sâdhakas worship is directed. For this reason the door of the temple of the Mother of the World is not opened so long as Kulakuṇḍalinî, the snake sleeping in the bed of Svayambhu,[7] is not awakened; and Siddhi in

[1] Bheda and Atibheda are two modes of composition (Alangkâra). Bheda is the mode in which difference is posited between things which are really the same. Thus, to say that a woman possesses celestial beauty not to be found on earth is bheda, because a distinction is made between the beauty of the woman, which is celestial and terrestrial beauty, although no such distinction really exists. Atibheda, on the other hand, is the mode in which equality is posited between different things; as, for instance, to speak of a woman's face as a moon is atibheda, because an equality is here established between a face and the moon, which are really different things.

[2] Mûlaprakṛiti, which is here regarded as one with the Brahman.

[3] Female of Îṣhvara, "Lord."

[4] Saguṇa. [5] Nirguṇa. [6] Sat, chit, ânanda.

[7] "The self-existent one," referring to the Liṅga of that name in the Mûlâdhâra, around which Kuṇḍalî is coiled.

Mantra is not gained so long as the Mantra is not awakened.[1] However that may be, we seek only to establish here that Ṣhabda (sound), which is the manifestation[2] of Dhvani, is nothing but a manifestation of the Ṣhakti of consciousness itself, and Ṣhabda is eternally present, full of lustre, in the lustrous eternal body of the Mother of the World. Because during creation it is manifested as the property[3] of Âkâṣha,[4] it is not to be inferred that it is created with the creation of Âkâṣha,[4] and disappears with the dissolution[5] of the latter. Those, again, who believe that Âkâṣha[4] is a permanent thing can have no ground for objecting to our view. However much opinions may differ, it is certain that Veda consisting of Mantras is formed of Dhvani and Varṇa[6] together. For this reason, drawn by the Samâdhi[7] Yoga of Brahmâ, Brahmamayî appeared in His heart as Veda, which is the Ṣhabdabrahman, and to instil into Him the notion of the process of creation, issued out of His nostrils. The phrase "Brahmâ is the author of Veda" means that Brahmâ is the author of the appearance of Veda in the sense that a Jîva is the author of his expiration and inspiration of breath. In truth, Veda eternally exists as Ṣhabdabrahman,[8] and is not created by Brahmâ. Thus Veda is not the creation of any.[9] The effect[10] of the Dhvani of Kulakuṇḍalinî in the body of Îṣhvara is Veda, and the effect of the Dhvani of Kulakuṇḍalinî in the body of Jîva is Ṣhabda.[11] In that Ṣhabda is every

[1] The awakening of the Mantra is called Mantrachaitanya. Unless the Mantra is awakened in and by the consciousness of the Sâdhaka, the Mantra thus becoming a part and parcel of the consciousness of the Sâdhaka himself, it is mere dead sound and letter without fruit (Siddhi). It is true that Ṣhakti is there as everywhere, but it must be rendered conscious or realized to the Sâdhaka.

[2] Literally, "effect." [3] Guṇa. [4] Space; ether.

[5] Pralaya. [6] Letters; that is, audible Dhvani.

[7] *Vide* Introduction. [8] The sound or manifested Brahman.

[9] That is, it is apaurusheya. [10] Pariṇâma.

[11] Veda is Dhvani uttered by Brahmâ, and Ṣhabda is Dhvani uttered by Jîva.

form of Mantra, which is that which gives vitality to Jîva.

According to natural law, a great Mantra repeats[1] itself when inspiration and expiration through the circular movement of the vital air of Jîva revolves the wheel of Dhvani. It is this Mantra which is called Ajapâ Mantra, and it is so called either because it repeats[2] itself naturally without any effort on the part of Jîva, or because there is no other Japa[2] of a Mantra which is superior to this one. This Ajapâ is the full life-time of a Jîva.[3] For this reason it is said: "Being Ajapâ (one who does not repeat any Mantra) during Ajapâ (life-time), I have neither done Japa of any Mantra nor done any Tapas.[4] My Ajapâ (life-time) is about to end, and yet my Ajapâ (the state of being without Japa) does not end."[5] As Brahmâ when on the navel-lotus of Bhagavân thought of previous Kalpas,[6] so a Jîva when in his mother's womb constantly thinks of his past lives. At that time waves of deep thought, such as, "Who am I?" "Where was I?" "Whence have I come?" "Whose am I?" "Who is mine?" and so forth, arise in the Jîva's mind. These waves of thought mingle with the Prâṇaṣhakti.[7] That Prânaṣhakti in its turn within the two Nâḍis. Îḍâ and Piṅgalâ strikes and strikes again against the Kuṇḍalinî Chakra below the abdominal fire[8] of the belly. Stung by those blows dealt by Herself, the sleeping snake Kula-kuṇḍalinî then hisses loudly.[9] The Mâtṛikâs,[10] or fifty

[1] Literally, "is made Japa of."

[2] *Vide* last note and Introduction.

[3] For the Mantra consists of the breathing and expiration which ceases at death.

[4] Devotion, austerity, etc. As to Japa or "recitation" of Mantra, see Introduction.

[5] A play on the word Ajapâ. Ajapâ means "life-time," because life exists only so long as it is repeated. Next Ajapâ may be made to mean "one who does not perform Japa," and also "not Japa"—*i.e.*, the state of being without Japa. [6] See p. 27, n. 2.

[7] Vital force. [8] Jaṭharâgni. [9] Garjjana. Literally, "roars."

[10] A name for the letters as embodying mother-sound.

letters[1] of the alphabet from A to Ksha[1] are only the manifested state of that hissing Dhvani.[2] It is with the help of these letters[1] that the thoughts of the Jîva in the womb relating to past lives is reflected in waves of language;[3] and then the Jîva's mind[3] sees with mental eyes and hears with mental ears.[4] When at birth upon the bursting of the womb the doors of all the senses of the Jîva are opened, then that internal Dhvani[2] passes out through the passage of the throat. When Jîva sitting in the dark prison-chamber of the womb meditates on the deep past history of itself,[5] then, as in the case of dream, it is mind alone which works and judges everything. The final conclusion to which that judgment leads is also related in the Ṣhâstras as follows:

In the Bhagavatîgîtâ in Mahâbhâgavata Devî says to Himâlaya:

" Jîva, dejected at the remembrance of the work of his bodies in previous births, then bethinks himself over the matter as follows:

" 1. In this way suffering many sorrows in previous lives, I have again taken birth on earth; for whilst in the Sangsâra I failed to worship Bhagavatî Durgâ, the Dispeller of misery, but merely maintained relatives with money earned by unfair means.

" 2. If, however, I am this time delivered from any suffering in the womb,[6] no work will I do but the service of Mâheṣhvarî Durgâ, ever worshipping Her with self-restraint.

" 3. By my useless desires for wife, children, and the like, I have over and over again bound myself to the

[1] Varṇa. [2] Subtle sound (see p. 23, *ante*). [3] Vâk.

[4] The meaning appears to be that, though being in the womb, the Jîva has no articulate speech, yet all thinking is by the aid of words whether expressed or not. At that stage it is the mind and not the outward senses which are working.

[5] Literally, " on the profound past tattva of his Âtmâ."

[6] According to Hindu notions, the child in the womb endures great pains, which are forgotten on birth.

Sangsâra,[1] and thus worked only evil for myself. Therefore is it that I am suffering this intense pain in the womb. I therefore do resolve that I will no more uselessly serve this Sangsâra.

" 4. Thus suffering from various sorrows according to his Karma,[2] the Jîva enveloped in the womb is expelled by the labour wind[3] and crushed through the pelvic bone. And then, widening his inner path, and smearing himself all over with fat and blood, he falls on earth, as it were, a sinner in some terrible Hell. Whereupon, deluded by my Mâyâ, the Jîva forgets all the sorrows experienced during his stay in the womb, and then exists for some little time an insignificant mass of flesh.

" 5. So long as the outside of the child's sushumnâ nâḍi[4] remains covered with mucus,[5] he cannot utter words with clearness."

We are here obliged to make mention of a modern saying in this connection, hoping to be pardoned by Sâdhakas for this digression.

Nowadays a number of poets and men learned in its science say that the excruciating pain of the mother in child-birth has no other cause than Îṣhvara's despotic will; for, as He is Almighty, could He not, had He so desired, have provided an easy form of delivery instead of one which is very painful both for the child and its mother? Why, because a Jîva is to be born, should another Jîva causelessly suffer such horrible pain? We say that no such questions can be put to Him. For in the first place, in the vast scheme of Bhagavân's designs, which are like a great ocean, the individual counts for less than a mere bubble; and secondly, his work consists in " killing seven serpents with one blow."[6] Who, then, can say that what you and I consider as your or my woe

[1] See p. 9, n. 6, *ante*.
[2] Actions and their effects. (See Introduction.) [3] Prasava-vâyu.
[4] The " nerve " of that name. (See Introduction.) [5] Shleshma.
[6] The Bengali expression for killing two birds with one stone.

or weal is not linked with the weal and woe of hundreds of Jîvas in this infinite world of moving and unmoving things? Did Mantharâ[1] think that her words could have any other consequence beyond the gaining of Kaikeyî's favour? It was Bhagavân (Râma) alone, he who for whose fourteen years' exile in the woods all Devas had conspired, seeking the help of wicked Sarasvatî,[2] who understood what the effect of her words would be; for He is the dispenser of all effects in the universe. Mantharâ did not expect anything from her words besides the fulfilment of a selfish end. Those words, however, brought about Râmachandra's exile in the woods for fourteen years with his younger brother and wife;[3] the untimely death of Mahârâja Daṣharatha;[4] the widowhood of Kauṣhalyâ, Sumitrâ, and Kaikeyî; the severe brahmacharya of Bharata; the killing of Maricha; the abduction of Sita; the death of Jatayu; the killing of Bali; the bridging of the sea; the burning of Laṅkâ; the wounding of Lakshmaṇa with ṣhaktiṣhela;[5] the destruction of Râvaṇa, with his whole family; the ordeal through fire of Sitâ; the gaining of heaven[6] by the Devas, and so forth. These incidents, further, are but a few of the greater waves in the untraversable sea of Râmalîlâ.[7] Who can measure the destinies of the millions of Jîvas which are linked with this Râmalîlâ[7]? The Râmalîlâ[7] was but the gateway through which those destinies issued. In a Jîva's lîlâ,[8] also, a similar mutual connec-

[1] Maidservant of Kaikeyî, wife of Dasharatha and stepmother of Râma, whose exile she caused when at the instance of Mantharâ she requested Daṣharatha, her husband, to make Bharata her son king instead of Râma.

[2] The Devas wanted Râma exiled that he might go and destroy Râvaṇa and the Râkshasas. Sarasvati is here spoken of as wicked (dushṭa), as the authoress of Mantharâ's evil suggestions.

[3] Ṣhakti.

[4] This and the following are all incidents in the Râmâyana, which were the effects of Mantharâ's advice to Kaikeyî.

[5] A missile named Ṣhakti.

[6] Svarga.

[7] Râma's play on earth.

[8] Play.

tion of fates always exists, with this difference only, that in Bhagavân's lîlâ[1] the destinies concerned are in number millions, whilst in your or my lîlâ they are only hundreds. Who can say that the destiny which, in the course of its production of fruits brings about the terrible suffering of the child at birth, is not connected with the destiny of the Mother? Secondly, the question why Îṣhvara did this instead of doing that cannot be asked of Him. We cannot object and ask: "Why has He created eyes in man's face instead of in his back?" For, had He created eyes in man's back, it might have been asked: "Why has He created eyes in man's back instead of in his face?" One can question in this way anything. Îṣhvara never escapes these interrogations, which are the natural characteristic of ignorance. A Jîva devoid of the knowledge of the Self[2] is ever ignorant to Him who possesses all knowledge. So long as the Jîva, as it were a drop of water, does not mingle with the ocean, which is Ṣhiva, there is no end to the former's interrogations. Ṣhiva gratifies the Jîva's curiosity to the extent of telling him that only which He has been pleased to divulge in the Ṣhâstra spoken by Himself. The Medical Ṣhâstras may be ignorant of that purpose of His which is served by woman's labour-pains, but it is known to the Sâdhana-ṣhâstra.[3]

In Tantra, Bhagavân says: "O Devî, at this critical ninth or tenth month of pregnancy the Jîva is struck by the powerful labour-wind,[4] and issues through the channel like an arrow let loose from a bow. Senseless from the womb, he does not know of his fall. The force of the labour-wind and the pressure of the generative channel at the time of birth make the Jîva forget all that which he had revolved in his mind during his stay in the womb."

In the Prapañchasâra it is said: "The more sinful the

[1] Play.
[2] Âtmajnâna.
[3] The Tantra which is called by that name.
[4] Prasava-vâyu.

Jîva is, the greater is the pain which he suffers in issuing from his Mother's womb. Extremely wonderful is the history of men's Karma guided by the will of the Lotus-born."[1]

One sometimes meets a person who was formerly half paralyzed, or was attacked with some other disease equally or even more serious, or who was injured and almost died through violent delirium, but who has returned to life, and is now free from disease. He, however, cannot now recognize his wife, son, or daughter, or others, or his possessions. Although to this man's friends he still possesses all he had, yet the man himself is not aware that he has anything which he can call his own. This is a kind of rebirth in one life.

When we find that such deep knowledge as one acquires through impressions received in early life is lost in old age, maturity, or even adolescence, it is a matter for no wonder that the light impressions on the child's soft mind should disappear under the grinding oppression of the horrible pain of birth, and that the terrible horror of the frightful swooning and insensibility then experienced should dispel all memory of past events. Loss of memory is possible whenever the mind and brain, which are the storehouses of all knowledge, are violently disturbed through any cause. If by any violent shock the order in which the picture impressions lie arranged in successive layers in the mind is in any way disturbed, the tie with all these impressions is loosened, and the threads which bind them to each other are scattered one knows not where. The pain of childbirth has been ordained only that the trace of past events may be dispelled from the Jîva's mind. Jîva's assumption of a body is in order that he may suffer the consequence of past sin. It is not that the punishment is suffered owing to the assumption of body, but, as Ṣhâstra holds, assumption of body takes place owing to the necessity of suffering punishment. It

[1] Padmayoni, or Brahmâ.

is, therefore, useless to regret the assumption of body. Things have been so arranged according to the desire of the all-good Devî, who is full of goodness, that a Jîva suffers the consequences of sin at such times, in such manner, and by such means, as may clear of obstruction the path of his welfare. This is why it is often found that Jîvas whose Destiny[1] is almost worked out die of the very pain of childbirth in places of pilgrimage,[2] and other seats of liberation, and are thus themselves liberated.

As regards the question why the mother suffers pain, the answer is that the mother's destiny[1] is alone responsible for the suffering. We must understand that she is engaged in giving birth simply because she may thereby suffer the fruits of her destiny,[1] and not that she suffers pain in order that she may give birth to a child. In that market in which the commodity is destiny[1] there does not, and cannot, exist any consideration of relationship. In this domain of merciless creatures of stone, no body, be he or she father or mother, son or daughter, husband or wife, or anyone else, cares for another. And yet there does exist a strong, intimate, and mysterious mutual connection between such stones, like the mutual attraction between iron and magnet.[3] Both are hard to the utmost, and yet the two are in thorough union. But if destiny[1] separates them, then in a moment all connection ceases, and the hard heart of the stone breaks through its own heat.[4] The stone-mother breaks in pieces through the heat of her grief,[5] but her offspring, the stone-child, driven by its own destiny, has not one moment in which to

[1] Adṛishṭa. That is the "unseen" cause of man's fate, which he has himself produced through previous Karma.

[2] Tîrthas.

[3] Each person in this world works out his own destiny through others, and is thus brought into relationship with those who are associated with him by Karma. The attraction which binds one to the other manifests in worldly relationships.

[4] That is, it suffers. [5] That is, she is overwhelmed with grief.

think of the suffering of its mother.[1] For this reason I was saying that in this stony domain all are stones according to the behest of the Daughter of Stone. Here the child does not suffer because of the mother, nor does the mother suffer because of the child. Each one follows his own path.

It is only at crossings that one meets another for a short while. Then Mâyâ, the guide, often establishes relationships " dearer than life " between them under the sweet and enchanting influence of which the traveller is made to forget the weariness of the journey, and adroitly taken by Her Mâyâ to far-away abodes, sometimes in Heaven,[2] and sometimes in Hell.[3] Ṣhâstra has appeared in order that the traveller may surmount this forgetfulness, and that he be reminded now and then of the journey; and it is in order so to remind him of the pains of the journey, to bring to his memory the pangs which torture the depths of the traveller's tired heart, that Ṣhâstra has spoken to us in the Sangsâra of the good resolves which he had made during his stay in his mother's womb.

It is only when a Sâdhaka's mind has been perfectly cleansed by devotion[4] that he can, on hearing the gracious relation of Ṣhâstra, recall such resolves to his mind. It was with a heart pained with such recall of past and unfulfilled resolve that a Sâdhaka sang:

" I am, O Mother, O liberatrix, a debtor at Thy feet.
O Mother, I am helpless, having forsaken adoration and worship.[5]
O Mother, I die through eating the poison of worldly enjoyment.[6]
Suffering pains in the womb, I said: ' This time I go to the world that I may adore Thee.

[1] In the working out of fate there is no reason why the mother should not suffer in birth if that be her destiny. Relationships temporarily established at the crossing-points of different lives will not affect this.
[2] Svarga.
[3] Naraka.
[4] Tapas.
[5] Bhajana, Pûjana.
[6] Vishaya.

I will remain at my own place[1] as a good child, and
will offer three-leaved twigs of bael[2] at the
beauteous feet of the Mother.'
Now, having fallen on earth, I remain, O Mother!
fallen[3]
Through forgetfulness of Thee. O Mother, O de-
liverer of the fallen,
I have not performed, nor can I now perform, Sâd-
hana.
O Durgâ, Mother! I can no longer bear my sorrow.
Good for nothing is Dâṣharathi.[4]
What shall I do, O Ṣhaṅgkarî? I cannot control
my mind.
Now, O Mother! I pray that Thou mayest bind the
elephant-like mind
With the rope of Thy own high quality,[5] and deliver
me,
O Devî, of dishevelled hair,[6] from this bondage to the
world."

Severely beaten and oppressed by the waves of a boundless sea of sorrows, the Sâdhaka has here fully opened his heart, and with tears in his eyes said: "I have not done, nor can I now do, Sâdhana. O Durgâ, Mother, I can no longer bear my sorrow." In these few words the Sâdhaka has expressed the insufferable mental agony which a Sâdhaka feels when he falls from Sâdhana, and is burnt in the flaming torments of Sangsâra. Having relieved himself of such an outpouring, he moves, as it were, a cloud freed from its burdens of water in some

[1] Svapada, which expresses the same idea as Svarâj. All the sufferings of Jîva follow from neglect of this.

[2] Tripatra. Bael twigs, with three leaves, are offered in worship.

[3] A play on the word "fallen," which here means firstly fallen from the womb or born, and then degraded.

[4] The celebrated Bengali poet and author of this song.

[5] Her quality as deliverer.

[6] Kali and other destructive (Sanghârinî) forms of the Devî are so dishevelled.

invisible sky. There are many with poetic talent, but to draw such a living picture of the sufferer is the work of a living Sâdhaka, who has gained such power[1] from Sâdhana of the Mother of the World, and not the work of some unconscious poet,[2] with his idle pictures of leaves and creepers. Blessed are you, oh conscious Dâṣharathi, the neck jewel of the land of Bengal. Blessed is your musical Sâdhana, or the modulation[3] of the Dhvani[4] of Kulakuṇḍalinî. You have said that you are a debtor to the Mother. But this account of your debt has made the entire race of Sâdhakas indebted to you.

Many are experts in falling from Sâdhana, but very few have the good fortune to be capable of such heart-felt repentance. It is, however, in order to secure such good fortune that the Mother of the World has, in spite of the Jîva's forgetfulness of the events of past times and of the life in the womb, repeatedly pointed to them in the mirror of Ṣhâstra, saying: "My child, you have forgotten all that you said. Pain of birth has been created that there may be this forgetfulness, according to your Karma."

However that may be, our object here in introducing a discussion of this subject is to show this much only, that the appearance of consciousness in the Jîva is nothing but the appearance of the eternally existing Ṣhakti of Dhvani[4] in the child in the womb, and that the vital Ṣhakti of the Jîva is nothing but Dhvani in the form of Ajapâ-Mantra. Through impressions acquired in previous births, a Jîva forms words mentally to himself while in the womb. This is why the Ṣhâstra has said: "Jîva, then, himself thinks and speaks in his mind."[5] This initial mental process manifests later as crying and the like after birth. Even the commencement of such crying is made whilst in the womb. At the time of birth the

[1] Ṣhakti.

[2] That is, one not possessed of the high consciousness of the enlightened and devout Sâdhaka.

[3] Mûrchchhanâ.

[4] Power of subtle sound (see p. 23).

[5] See *ante*, p. 31.

Jîva in the womb is greatly agitated. As he sits within the womb, all his limbs are repeatedly shaken. A feeling of weariness, which spreads all over the body, makes the child yawn. He swoons at every moment, and heaves sighs. Steeped in the deep darkness of the womb, the Jîva, on discovering himself to be in such terrible danger, becomes desirous of crying. All the inner processes necessary for such an act are performed at that time; it is only the outer process which is begun after birth. That process is as follows: The extremely subtle state of (that which subsequently appears as) a word[1] is called Parâ, and issues from the Mûlâdhâra.[2] The less subtle state, when it reaches the heart,[3] is called Paṣhyantî. The still less subtle state which exists in conjunction with[4] Buddhi[5] is known as Madhyamâ. Lastly, there is the gross state of sound in which it issues from the throat of the Jîva, who now cries out. This state is known as Vaikharî, and it is at this stage and in this state of sound that the child's cry becomes clearly audible. Therefore is it that the string of letters which exist (as subtle sound) in the Jîva's Sushumnâ[6] are (not produced by), but merely manifested by means of the outward pressure of the vital air.[7] Although all letters[8] exist in subtle forms in the perpetual Dhvani in the Sushumnâ,[9] yet they cannot issue at the same time that Kulakuṇḍalinî, whose substance is consciousness, makes Her appearance. For so long as the paths along which the current of sound flows from the Mûlâdhâra to the vocal orifice is not divided, so long letters cannot manifest in distinct forms, because those parts of the body are seats of the manifestation of letters.

[1] Vâkya.

[2] For these and other centres in Tântrik Yoga, see Arthur Avalon's "Six Centres and the Serpent Force."

[3] Hṛidaya.

[4] Sangyukta.

[5] One of the aspects of the mind.

[6] Literally, in the yantra of the Sushumnâ, the Nâḍi of that name (see *ante*).

[7] Prâṇavâyu.

[8] Varṇa.

[9] The "nerve" of that name.

Mantras are in all cases manifestations[1] of Kulakuṇḍalinî Herself—She whose substance is all letters[2] and Dhvani, and who is the Paramâtmâ Itself.[3] Therefore, the substance of all Mantras is consciousness, though their appearance and expression is in words. As, notwithstanding the existence of consciousness in all things, it does not manifest without such processes as the union of blood and semen and the like; so, although the substance of Mantras is consciousness, that consciousness is not perceptible without the union of the Sâdhaka's Ṣhakti derived from Sâdhana with Mantraṣhakti. Hence it has been said in the Sâradâtilaka: "Although Kulakuṇḍalinî, whose substance is Mantras, shines brilliant as lightning in the Mûlâdhâra of every Jîva, yet it is only in the lotuses of the hearts of Yogîs that She reveals Herself and dances in Her own joy. (In other cases, though existing in subtle form, She does not reveal Herself.) Assuming the bodily appearance of a coiling serpent, that Devî coils round Svayambhu Ṣhaṅgkara[4] in the manner of the spirals of a conch-shell (in three and a half coils). Her substance is all Vedas, all Mantras, and Tattvas.[5] She is all good, and the extremely subtle, perceptible[6] Parameṣhvarî. She is the Mother of the three forms of energy,[7] and Ṣhabdabrahman Itself."

Now, Sâdhaka, remember that passage in the Yoginî Tantra in which it is said: "Mantras are proof of the existence of all Jîvas,[8] and are the supreme energy[9] of Brahman and the Supreme Good."[10] "Those Mantras consisting of energy are beyond all Mâyâ. (For unless Mantra[11]

[1] Vibhûti (see *ante*, p. 24). [2] Varṇas.

[3] That is, Kuṇḍalî, Paramâtmâ, Svarûpinî, and Varnadhvanimayî.

[4] That is, the liṇga of Ṣhiva so named in the Mûlâdhâra.

[5] Here all things.

[6] Pratyaksha. Derived from prati before, aksha sense; that is, perceptible to any sense according to the form of her manifestation.

[7] Tejas, that is, Moon, Sun, and Fire.

[8] But for Mantra, Jîva could not exist; and as Jîva exists, Mantra exists. [9] Brahmatejas.

[10] See *ante*, p. 17. The quotation from the Yoginî Tantra is continued from this place. [11] Literally, "the Tattva of Mantra."

had been above Mâyâ, it would not have been possible for Mantraṣhakti to destroy the process of cause and effect in the world. It is not to be thought of that a subordinate should defeat by its own power the person to whom he is subordinate. It is, therefore, again said): All Mantras are destroyers of Mâyâ. (One who is entangled in Mâyâ can never sever its bonds.) Mantras are all blissful. (That is to say, when Mantraṣhakti is awakened, then all forms of bliss which may be had from the attainment of any object in the world are enjoyed. And for this reason a second adjective is given, it being said that) Mantras are full of Brahma-bliss. (That is to say, there is nothing in the world in which Brahman does not exist, and there is no bliss which is unattained on the attainment of Brahma-bliss. It has, therefore, been again said): Mantras are full of perfect bliss. (That is to say, She, who is Mantra,[1] is existence, consciousness, and bliss, and the sole centre of all bliss in the universe. Whoever, therefore, attains Her through Siddhi in Mantra lacks no form of bliss. It is this state of perfect bliss which is called liberation whilst in the state of a Jîva.[2] For this reason another adjective is applied to the Mantra, which is), Mantra is that highest good which is Brahma-nirvâṇa—(that is to say, Kaivalya-liberation itself). Mantras are all Mâyâ,[3] all Vidyâ, all Tapas, all Siddhi.[4] (Just as Brahman Himself, though without attributes, is yet the Lord of all attributes[5] and all attributes;[6] so Mantra, notwithstanding that it is above all Mâyâ, is the seat of the manifestation of Mâyâ, and is all Mâyâ. Mantrasâdhana[7] is the great cause which enables a Sâdhaka to accomplish wonders by means of Mâyâ. By the words " Mantra is all Vidyâ " is meant

[1] Literally, " She who is the Svarûpa of Mantra."
[2] Jîvanmukti.
[3] Sarvamâyâmaya.
[4] That is, all Vidyâ (as to which, see *post*), devotion, austerity, etc., and achievement (see Introduction).
[5] Guṇa.
[6] Guṇamaya.
[7] That is, Sâdhana with Mantra.

that Mantra is the cause of the divisions of Âdyâṣhakti[1] into the aspects of Mahâvidyâ, Siddhividyâ, Upavidyâ, Vidyâ, and so forth, according to the different forms[2] of Vidyâ. It is by virtue of Mantra-Sâdhana[3] that Sâdhakas see the manifestation of Her different aspects. Or, Mantras are Vidyâ because by Mantrasâdhana one easily acquires the fourteen forms of worldly knowledge, with their sixty-four branches, as also Brahma-knowledge,[4] which destroys all sins. Mantras are all Tapas,[5] because by their grace one acquires, without subjection of the body to hardships, the religious merit,[6] which is otherwise only acquired through physical austerities. Mantras are all Siddhi, because there is no Siddhi in the world which cannot be acquired by a Sâdhana with Mantra.[3])"

"Mantras are all forms of liberation. (That is to say, all forms of liberation bestowed by the Devatâ he worships, whether Sâlokya, Sârûpya, Sârshṭi, Sâyujya,[7] or Nirvâṇa, are attainable by Mantrasâdhana; for Mantra is itself liberation.[8] He who wishes to ascertain the depth down to a particular point of an unfathomable ocean must descend to such a point. So a Sâdhaka who desires a particular form of liberation must attain Siddhi in a Sâdhana suitable for its acquisition. Just as the sea can from its fulness supply with ease water in any quantity from a mere pailful to a mass great enough to deluge the universe, so Mantra, which is replete with liberation, can grant to the Sâdhaka any form of it from the lowest Siddhi to the supreme Nirvâṇa. Mantra is truly Brahman, who is light[9] and perpetual liberation. Differences in effect produced by Mantrasâdhana are due to differences in such Sâdhana. Sâdhakas will now be able to

[1] Primal Ṣhakti. [2] Tattvas.
[3] That Sâdhana, the object of which is Mantra.
[4] Brahmavidyâ. [5] Tapomaya. [6] Dharma.
[7] These are qualified forms of Mukti (liberation)—viz., dwelling in the same abode with the Devatâ worshipped, the assumption of his form and powers and unity with Him. Nirvâṇa is unqualified Mukti.
[8] Muktimaya. [9] Jyotih.

say whether Mantra, which is unchanged[1] even in Nirvâṇa,[2] should be considered to be a mere worldly physical sound, or Brahman Itself as the fourth state of consciousness.[3]) Mantras are all Vedas.[4] (That is to say, if a Sâdhaka attains perfect Siddhi in even a single Mantra, he becomes with ease possessed of the spiritual knowledge which is acquired by learning all the Vedas, with all allied matters; or he can perform with his own Mantra all the rites which are performed with different Mantras.) Mantras are all worlds.[5] (That is to say, Mantraṣhakti can, at the Sâdhaka's desire, reach and operate in all the fourteen worlds, and, penetrating through all their barriers, merge the Sâdhaka in Itself.[6]) In Mantra are all enjoyments.[7] (That is to say, whatever things are enjoyed by Sâdhakas, are all produced by Mantraṣhakti[8]; or in Mantraṣhakti alone Sâdhakas find all the enjoyments and happiness which others obtain from wife, children, and other worldly objects; or through the influence of the intense universe-consuming power of Mantra all enjoyments become favourable to Siddhi.[9]) Mantras are all Ṣhâstras. (That is to say, after Mantraṣhakti has been acquired, there is no necessity to know any Ṣhâstra.)

"Mantras are all forms of Yoga. (That is to say, there is no form of Yoga which cannot be accomplished by Mantrasâdhana.)"

[1] Literally, "whose Svarûpa is not changed."

[2] Because the Mantra is the Brahman.

[3] Turîya chaitanya. Turîya comes from chatur (four) and chha (the cha of chatur being dropped), and is the fourth state (avasthâ) of consciousness. Sâyana says that Turîya is târaka (deliverer). According to the Vedântasâra, it is that state in which the Brahman exists without upâdhi (limiting conditions). Yadanupâdhitang chaitanyam tat turîyam iti chyâyate. Ṣhruti says that it is thus: Ṣhantam (peace), Ṣhivam (excellence), and Advaitam (non-duality). (See Introduction.

[4] Sarvavedamaya.

[5] Sarvvalokamaya. In Mantra are all the worlds, in that Mantra pervades all the worlds.

[6] That is, the Mantra can procure Nirvâṇa for the Sâdhaka.

[7] Sarvvabhogamaya. [8] The power of Mantra. [9] Success.

"O Devî, my sight was paralyzed by the powerful splendour of the light[1] of this mass of Mantras and Ṣhâstras borne on every petal of the lotus of Thy heart. I then sank into the sea of unconsciousness, which is delusion.[2] On recovery from that swoon, I again saw that mass of Mantras resplendent as the sun, as one who has been steeped in the deep darkness of night views the brilliant morning sunrise. By the grace of Mahâkâlî, the Deity presiding over[3] all Mantras, I have attained Siddhi, and have become versed in all Ṣhâstras."

The string of fifty letters,[4] from A to Ksha, which are the Mâtṛikâ,[5] "is eternal, unbeginning and unending, and Brahman itself." This great saying is the gist of all Tantras. Lest through human error the pronunciation of any letters[4] should be lost or distorted, Vidhâtâ[6] has created alphabets,[7] and put them into writing. Bṛihaspati[8] says: "Because Jîva is prone to error before he is even six months old, Vidhâtâ[6] has created all Aksharas,[7] and put them into writing in their due order." Sâdhakas should understand Aksharas[7] to be created by Vidhâtâ in the same way as the Vedas are created by Him.[9] Vidhâtâ[6] has created the forms[10] of written letters in resemblance to the forms seen by Maheṣhvara in the lotus of Mâheṣhvarî's heart.

That the Vindu, Mâtrâ, and Rekhâ[11] in the alphabet are all really Brahman is clearly shown in that which the Kâmadhenu and other Tantras say as to the identity of the letters from A to Ksha, with the Brahman, Vishṇu,

[1] Tejas. [2] Moha.
[3] Adhishṭhâtrî, which is previously described as the sthûla form.
[4] Varṇa.
[5] Mothers, a name for the letters as embodying sound produced by Mother Kuṇḍalinî. [6] Brahmâ.
[7] Akshara. [8] Guru of the Devas.
[9] That is, He does not really create them, but they issue from Him as part of His being or His breath. [10] Mûrti.
[11] Vindu is the dot which indicates the nasal breathing Anusvara. Mâtrâ is the upper part of a letter or the headline; and Rekhâ is the lines forming the letter itself.

Maheṣhvara, Ṣhakti, Sûryya, Gaṇeṣha; and other Devas and Devîs are presiding Devatâs of those lines and points. In fact, the writing which we in ordinary use know as Akshara (alphabet) is nothing but the Yantra of the undecaying Akshara Brahman.[1] Just as in Sâdhana forms made of earth or stone are used as Devatâs, so in writing Yantras made of lines are used as Aksharas.[2] When, by virtue of Sâdhana, Mantraṣhakti is awakened, the presiding Devatâ of every line of the resplendent linear form (as it were an image) breaks through that form, and later, when Siddhi in the Mantra has been acquired, the Devatâ of worship who presides over all Mantras, considered as a whole, and who is existence, consciousness, and bliss, gratifies Her devotees by the revelation of Her very Self.[3]

At dawn the powerful spreading rays of the sun pierce the deep, dark night, and are slowly followed by the orb itself, as it were a mass of heated gold reddening the summit of the Mount of sunrise.[4] Great Yogîs, who are immersed in Sandhyâ[5] prayer, see in the centre of that luminous orb the beautiful form of Sûryyadeva, seated on a red, full-blown lotus. In the same way, at the blessed appearance of dawn of Brahmamayî's[6] grace, the fierce light[7] of Mantra dawns in the Sâdhaka's heart, rending the darkness of delusion[8] of the deadly night of ignorance,[9] and fills the entire universe with the joyous love of the supreme Devatâ. Then successive companies

[1] The word Akshara etymologically means *a* (not), and *kshara* (decaying).

[2] Yantra, which literally means an "instrument," here means the lines of a letter. As a stone image is used to represent the Devatâ, so the lines, etc., which go to make up the written alphabetical characters are used to denote the Devatâ, which manifests as letters.

[3] Svasvarûpa.

[4] The sun rises from the top of Udayâchala, or the Mount of rising (sunrise), and goes and descends to the Mount of sunset (astâchala).

[5] A rite performed thrice daily at morn, noon, and eve (see Introduction).

[6] The Devî's. [7] Tejas. [8] Moha. [9] Avidyâ.

of Devas show themselves unsought in the petals of the Sâdhaka's thousand-petalled lotus. At the conclusion of the full display of her power,[1] Brahmasanâtanî, who is perfect and eternal Brahman, reveals Herself in the form worshipped by the Sâdhaka in the midst of a circle of light overspreading the assembly of Devas and Devîs. Immersed in the great sea of self-realization,[2] which is the Kaivalya[3] of Her who is Kaivalya itself, the Sâdhaka, in the enjoyment of the sleep of Brahman-bliss, rests in the bed of consciousness in the bosom of the great deep Peace. This it is which is the undecaying nature[4] of Aksharas (letters). In fact, Akshara, or written Mantra, is the same thing as Devatâ in image, or Yantra. By the force or lack of force of the Sâdhaka's Sâdhana, the Devatâ appears therein and disappears therefrom. Varṇa, Nâda, Vindu, vowel and consonant in a Mantra, denote different appearances of the Devatâ. This is, of course, known to Sâdhakas proficient in the knowledge of Mantras; but as the matter is strictly one to be learnt from Gurus only, we are unable to deal with it here. Certain aspects or Vibhûtis[5] of the Devatâ are inherent in certain letters,[6] but perfect Ṣhakti appears only in a whole Mantra, and not in any disjointed letter.[7] For this reason, any word or letter cannot be a Mantra.[8] The

[1] Literally, "when all Vibhûtis have appeared" (see *ante*, p. 24).

[2] Bhâva; that consciousness which is the experience of the Kaivalya state. Bhâva literally means existence, and then feeling, etc., the term being here loosely used for such experience.

[3] Liberation.

[4] Svarupa—that is, the true nature or aspect.

[5] See p. 24.

[6] It is not merely the whole Mantra which is the Devatâ, though, as pointed out later, perfect Ṣhakti appears only in a whole Mantra. Thus, in the Mâyâ-Mantra—viz., "Hring," H = Ṣhiva, R = fire, I = Mâyâṣhakti. Each letter is thus a Devatâ, and the whole Mantra is the Devatâ Tripurasundarî, the meaning being that Mâyâ is dissolved in the fire of knowledge.

[7] Varṇa.

[8] Each of the letters is, as above stated, a Mantra. What is here meant is that it is not every Mantra which reveals a particular aspect sought. One must have recourse to that particular Mantra which is that aspect.

Mantra alone in which the playful Devatâ has revealed one of Her particular aspects is alone capable of revealing that aspect. Hence that Mantra is called in Ṣhâstra the Mantra of that particular aspect. Bhagavân, the Guru of all Mantras and Siddhis and creator of all things, has therefore said to Bhagavatî: "It is certain that the form of a particular Devatâ will appear from the particular Mantra of which that Devatâ is the presiding Deity,[1] for a Devatâ's body is formed out of Vîjamantra." In the Kamadhenu Tantra it has been said: "If a Sâdhaka contemplates with all his power the Devî, according to the Vîja of individual Devatâs, and Prafulla and Kâlikâ (particular Mantraṣhaktis), then from that Vîja itself appear Ṣhakti, Vishṇu, Ṣhiva, Sûryya, and other Devas. From Vîja is manifested the immaculate Supreme Brahman. How can Hari or Sadâṣhiva appear in a Sâdhaka's heart without contemplation of Vîja, for the eternal Devî, appearing as Vîja, is the Genetrix of even Sadâṣhiva?" All the fruits of accomplishment[2] which are borne by the creeper[3] of a Sâdhaka's Sâdhana depends on the great Mantraṣhakti appearing in the form of Vîja.[4] Ṣhâstra has therefore specified the rules and injunctions relating to the sowing of this Vîja,[5] according to place, time, and person. Mantravichâra, Mantroddhâra,[6] and the like, are prescribed in order that it may be ascertained what Mantra should be selected, and then, on selection, in which field and according to what method it should be sown in order that it may speedily have good fruit under the special influence of the Devatâ. For this purpose reference is had to such matters as the zodiacal constellations,[7] star,[8] the planets, and the ascending and descending

[1] Adhishṭhâtri Devatâ, which is described (see *ante*) as the Sthûla form. [2] Siddhi.

[3] Sâdhana is here compared to a creeping plant.

[4] Vîjarûpinî. [5] Vîja means seed.

[6] Mantroddhâra is the search for and finding out of a Mantra for the purposes mentioned after Mantravichâra, or discussion with the same object. [7] Râṣhî. [8] Nakshatra.

nodes of the moon,[1] conjunctions,[2] and so forth, which exist as forces operating in the body of the Sâdhaka.[3]

In the Vishvasâra Tantra it has been said: "Wise men should know Mantras to be of four kinds, according to the distinctive nature of the Chakra[4]—namely, Siddha, Sâdhya, Susiddha, and Ari. Of these, a Siddha Mantra, when it has been the subject of due Sâdhana, becomes Siddha[5] in due time (that is, the time specified in the Shâstra for Siddhi in respect of that particular Mantra). A Sâdhya Mantra[6] becomes Siddha[5] after a long time through both Japa[7] and Homa.[7] A Susiddha Mantra[8] becomes Siddha[5] the moment it is received (from the Guru; but its fruit appears according to the Sâdhaka's Sâdhana), and a Ripu Mantra[9] lays the axe at the root of Siddhi." "Know Siddhamantras to be friends, Sâdhyamantras to be servers,[10] Susiddhamantras to be helpers,[11] and Shatrumantras[12] to be destroyers. Friendly Mantras become Siddha[5] through Japa,[7] according to

[1] Graha—that is, Râhu and Ketu, or the points at which the path of the moon intersects the ecliptic.

[2] Yoga; conjunctions of stars with earth.

[3] The universe is contained in the body with all its external details. With the objective conjunction, etc., there is a corresponding conjunction in the Sâdhaka's body; or, more strictly, it is the same conjunction viewed in different aspects.

[4] Before initiation it is usual to ascertain whether a Mantra is svakula or akula. The circle in which nativity is marked in Astrology is called Chakra, but here the reference is also to the Tântrik Chakras, such as the A-ka-da-ma and others described in Tantrasâra (see 22, p. 153, of my edition of the Mahânirvâṇa Tantra).

[5] Accomplished, perfected, fruitful. (Siddha) accomplished—that is, without much difficulty.

[6] Literally, "which has to be accomplished." This term, as the others, is here technically used as descriptive of a particular Mantra; here a Mantra accomplished with great difficulty.

[7] Recitation of Mantra and sacrifice unto fire (see Introduction).

[8] Literally, "well accomplished."

[9] Or Ari. Ari and Ripu are synonymous words meaning "enemy"; a Mantra with which no Siddhi is attainable by the Sâdhaka to whom it is inimical.

[10] Sevaka; during accomplishment. [11] Poshaka.

[12] Meaning the same as Ari or Ripu.

rules laid down in the Ṣhâstra. Sâdhyamantras become Siddha[1] through much serving.[2] Helper Mantras grant desires even without much service, and destructive Mantras most surely destroy the Sâdhaka."

This is the general rule, but in certain special circumstances, which must be learnt from Gurus only, there is no necessity for adjudging the suitability of Mantras.[3] Here the point for special consideration of Sâdhakas is that, although the object of worship[4] of the Ishṭadevata,[5] Pâṭha,[6] Stava,[7] Homa,[8] Dhyâna,[9] Dhâraṇâ,[10] Samâdhi,[11] or other means, and of Siddhi and Sâdhana with one's own Dîkshâmantra,[12] is the same; yet the actual working varies. The fruit which a Sâdhaka achieves in ten years by means of Pûja, Pâṭha, Stava, and so forth, can be obtained in but one year, month, week, or even one day, by force of a powerful Mantrasâdhana; for in the case of Pûja, Stava, Dhyâna, Dhâraṇâ,[13] and so forth, only the Sâdhaka's Sâdhanaṣhakti[14] operates; whilst in the case of Sâdhana with Mantra, Sâdhanaṣhakti works in conjunction with Mantraṣhakti.[15] For reasons of place, time, and person a Sâdhaka's Sâdhanaṣhakti[14] may be, and actually often is, imperfect, and meets with obstacles. But the invincible power of Mantraṣhakti[15]

[1] Accomplished, perfected, fruitful. (Siddha) accomplished.

[2] That is, much Sâdhana.

[3] As where the Mantra is received in dream.

[4] Ceremonial worship. For this and the following terms see Introduction.

[5] The particular Devatâ whom a particular Sâdhaka worships, such as Kṛishṇa in the case of a Vaishṇava, and in whose Mantra the Sâdhaka is specially initiated.

[6] Reading of Ṣhâstra.

[7] Hymn of praise.

[8] Sacrifice into fire, which is of several kinds.

[9] Meditation.

[10] Concentration.

[11] Yoga ecstasy, or realization of the Brahman.

[12] The particular Mantra in which the Sâdhaka has been initiated.

[13] Vante.

[14] That is, the force generated by the Sâdhana of the Sâdhaka himself. Its nature and intensity therefore varies.

[15] The power of the Mantra itself—*i.e.*, a constant quantity when once realized through Mantrasâdhana.

can never be defeated. Mantra is equally and in all places powerful, whether in the Upper,[1] Middle,[2] and Nether[3] worlds, or in water, on land, or in space. Mantraṣhakti is unconcerned with the question whether the Sâdhaka's purpose is good or bad. Fire will equally burn down a house in the case of a malicious arson as it will in Homa[4] accept the offerings made in the sacrificial pit in the name of Devatâs. Whenever Mantraṣhakti is invoked, whether it be with the object of doing good or harm to one's own self or another person, it will of a surety accomplish that work. It is the Sâhdaka who reaps the consequence, whether it be Heaven[5] or Hell.[6] As fire only dies out after it has consumed that to which it has been set, so Mantraṣhakti ceases to operate only when it has fully revealed its power. A Sâdhaka's individual (âtma) Ṣhakti is like wind, and Mantraṣhakti is like fire, so that where the Sâdhaka's individual Ṣhakti is weak, the Divine Ṣhakti of Mantra can in a moment make it very, very great. Just as waves of air, when struck and restruck by flames of fire, flow strong and fast in the sky, and these flames of fire, fanned by the rapid currents of air, blaze with redoubled force, so the Sâdhaka's individual Ṣhakti, when struck again and again by Mantraṣhakti, is very rapidly developed, and then a strong, active individual Ṣhakti unites with Mantraṣhakti to make the latter doubly powerful. Just as with the help of a breath of wind a small fire is generated, which then, by the movements of the air which is drawn into it, become so

[1] Svarga, the heavens.

[2] Martya, the world of mortals or this earth.

[3] Rasâtala, one of the nether worlds, for which it here stands as a general term.

[4] Sacrifice into fire. A pit is prepared, and on the hearth (Kuṇḍa) the fire is laid into which the offerings are thrown, that Agni (Fire) may carry them to the Devas.

[5] Svarga.

[6] Naraka. When called into active operation, Mantraṣhakti displays its power, whatever be the result. If, however, the Sâdhaka invokes that power for an evil purpose, that is the Sâdhaka's affair, and he will likely go to Hell.

great that it illuminates the world and firmament with its lustre, so with the help of a mere particle of individual Ṣhakti, Mantraṣhakti in a very small form appears, which then, with the development of the previously almost inert individual Ṣhakti, becomes so great that it illumines the heart of the Jîva and penetrates even through Brahmaloka.[1] It is simply because Mantra possesses this wonderful power that a Jîva may accomplish that which appears to be impossible; otherwise, how could anyone expect a Jîva to achieve by his own effort the treasure which is worshipped by Ṣhiva? What individual Ṣhakti does Jîva possess by virtue of which he can, without the help of Mantra, conquer the Jaivîṣhakti[2] and transform it into the Daivîṣhakti?[3] In the vast field of the Sangsâra, and in that darkness which is delay in the attainment of Siddhi, Mantra alone is the everlasting autumnal full moon which never sets and never rises.[4] The cool, pure, and bright rays of this moon are the infinite mercy of the Mother of the world. Pious Sâdhakas and Sâdhikâs[5] are the Chakoras[6] and Chakorîs,[7] who are ever thirsty to drink these rays. Spreading their two wings of knowledge[8] and action,[9] they soar above the region of Sangsâra to the greatest heights of the far-extending firmament of Sâdhana, and there, dancing with joy, are blessed with the draught of nectar. Sadânanda[10] has therefore said to Ânandamayî:[11] "None but the Chakoras know the beauty of moonshine." (Similarly, none but Sâdhakas and Sâdhikâs know the nectar of

[1] The highest of the fourteen worlds or regions.
[2] That is, the Ṣhakti of a Jîva as such.
[3] The Ṣhakti of a Deva as such. With this Ṣhakti he can accomplish that which a Deva can.
[4] As it is always above the horizon, it cannot be said to rise or set.
[5] Female Sâdhakas.
[6] Birds celebrated in Sanskrit poetry as being very fond of moonlight.
[7] Female Chakoras. [8] Jnâna. [9] Karma.
[10] He who is ever-joyful—Ṣhiva.
[11] She who is bliss; the Devî, His spouse.

Mantraṣhakti. The sight of it ever makes the community of one-eyed, faithless crows to squat in their dry nests, shutting their eyes in fear, and hiding their heads.)

More than the above cannot be made public on the subject of Mantraṣhakti, the creeper which grants the fourfold fruit[1] to the Sâdhaka. We, therefore, here stop after having merely pointed out the main principles alone.[2] The entire tree will become revealed when its branches, twigs, leaves, and fruits are distinctly shown.[3] The Tantra Ṣhâstra is not a pleasure-ground for the ease-loving and luxurious. It is the hermitage, in the woods[4] built by Yoga, of Him who is the crest-gem of great Yogîs,[5] and the Guru of all mobile and immobile things. Who has the power to touch, without His command, a single leaf or flower belonging to this lovely forest, full of energy ?[6] Whoever, with the mad thought of reliance on the powers of his own arms, enters into this forest without His command will of a certainty be burnt into ashes by the most terrible fire[6] of the Lord of Destruction, like flies which fall into a flame or Kandarpa[7] when seized by the jaws of death. This is why, after having come so far, we now recede in fear.

As to what yet remains to be explained, we bow to those Lotus-feet, so sought by devotees, and fervently pray that He may, according to what He Himself has said, appear in the hearts of all Gurus, and through them teach their disciples that aspect of His which is Mantra.

[1] Dharma, Artha, Kâma, and Moksha (see Introduction).
[2] Mûla-tattva. [3] Which the Guru will do.
[4] Tapovana. [5] Ṣhiva. [6] Tejas.
[7] The God of Love who was burnt into ashes by the fire of Ṣhiva's third eye.

CHAPTER XIII

ON THE GURU[1]

ALL that has been above mentioned in relation to Mantra Tattva depends on Gurutattva, for the root of initiation[2] is in Guru; the root of Mantra is in initiation;[1] the root of Devatâ is in Mantra; and the root of Siddhi is in Devatâ. Bhagavân has, therefore, said in the Muṇḍamâlâ Tantra: " Mantra is born of Guru, and Devatâ is born of Mantra, so that, O Beauteous One, Guru stands in the place of a grandfather to the Ishṭa-devatâ. Just as service done to the father or grandfather pleases the son or grandson, so service done to Guru pleases Mantra; service done to Mantra pleases Devatâ; and service done to both Guru and Mantra also pleases Devatâ."

Any deviation from this line of action produces contrary results; that is to say, just as service done to the son and grandson disregarding the father and grandfather really displeases instead of pleasing the former, so the worship of Mantra at a disregard of Guru or worship of Devatâ, at a disregard of Mantra or worship of Ishṭadevatâ, at a disregard of Guru and Mantra, rather angers than pleases them. Here it should also be understood that, just as there is no possibility of pleasing the son and grandson by serving them at a disregard of the father and grandfather, so also there is no possibility of pleasing the father and grandfather by serving them without care for the son and grandson. There is no likelihood

[1] Gurutattva. [2] Dîkshâ.

of pleasing the Guru even by serving him and Mantra at a disregard of Devatâ, or him alone at a disregard of Devatâ and Mantra. The necessity for these observations exists in the fact that nowadays one finds many disciples[1] who only seek the protection of Guru for fear of having to make Japa[2] of Mantra, and to worship Devatâ. Such respect for Guru is in itself a sign of dishonest motive. In fact, Siddhi is near at hand for him only who makes no distinction between Guru, Mantra, and Devatâ.[3] Ṣhastra has therefore said: "What does not the greatly pleased Jagaddhâtrî[4] give to him who makes no distinction between Mantra and Gurudeva?" This is what Ṣhâstra says. But nowadays people greatly dispute about the Guru. There are many who dislike to worship a man as being in a real sense Brahman. As Mantra is, in their opinion, mere letters,[5] so Guru is, in their judgment, a mere man.[6] As a matter of fact, ignorance as to the subject of Gurus is the sole cause of such a conclusion, for from what Ṣhâstra says on the point there is no room for doubt that the Guru is not to be regarded as a mere man. She who is the dispeller of all doubts and Mother of the Universe has Herself made this clear. In the Yoginî Tantra it is said: "Devî said, O Maheṣhvara, who is the Guru whom Thou, O all-merciful Deva! has called greater than Thyself?" Îṣhwara replied: "O Mahâdevî, the Dîkshâguru[7] in all Mantras is, O great Devî, the First Lord[8] Mahâkâla, and none other. He is undoubtedly the Dîkshâguru in all Mantras—Ṣhaiva, Ṣhâkta, Vaishṇava, Gâṇapatya, Aindava,[9] Mahâṣhaiva, and Saura. He alone, and none else, is the speaker of all Mantras. O Daughter of the Moun-

[1] Ṣhishya. [2] *Vide* Introduction.
[3] All are Devatâ and manifestations of the Brahman.
[4] She who supports the Universe. [5] Akshara.
[6] Instead of being the embodiment of the one and only Guru, the Brahman.
[7] The C
Eror

tain, at the time of giving Mantra to a disciple[1] Mahâkâla appears in the body of man. O Devî, the Guru on whom the giver of Mantra[2] meditates in the lotus in his head is the same as Him on whom the disciple[1] also meditates in the lotus of his head. Therefore, O Maheṣhvarî, there is the same Guru for both teacher[3] and disciple. O Ṣhaṅkarî, it is because the Supreme Guru[4] appears in the body of the human Guru that Ṣhâstras relate the greatness of the latter."[5] Just as an image is, after infusion of life into it, the appearance[6] of Her who lives on Mount Kailâsa,[7] notwithstanding that it is made with mere clay taken from your or my house, so, notwithstanding that the body of Guru is born in this or that country, it is the appearance of Ishṭadevatâ. As in the Durgâ Pûja festival and other Pûjas life[8] must be established[9] in the image, so at the time of initiating disciples in Mantras the Guru must establish the life of the Guru[10] in his own body. Were Guru nothing but what we take him to be, then whose life is it that is established in him? Again, at the time of such establishment the Guru does not do so, saying: "Let the life of me, holding such title, belonging to such caste, and possessing such an appearance, be established." He then establishes in Himself the vital force[11] of the Supreme Guru seated in the thousand-petalled lotus in the head of Jîvas. He who is beautifully white like camphor, the jasmine[12]-flower, or the Autumnal Moon with His two hands granting blessing

[1] Ṣhishya. [2] The initiator. [3] Guru.

[4] Whom both the earthly Guru and his Ṣhishya worship.

[5] It is not the man who is praised, but the Supreme Spirit, whose representative and embodiment he is. [6] Mûrti.

[7] The abode of Ṣhiva, where the Devî lives with Her Spouse.

[8] Prâṇa.

[9] Pratishṭhâ. This refers to the Prâṇa-pratishṭhâ rite by which through power of the worshipper's consciousness Ṣhakti is awakened in the inert substance of the image, and which is known as establishment of life in the image.

[illegible] hakti.

and dispelling fear,[1] embraced on the left by His Ṣhakti,[2] bright like the rising Sun, He sinks His own existence in the sea of His existence, and, considering Himself to be that Supreme Existence, bows to His own self as His Ṣhishya bows to Him. Just as an image is an instrument[3] in which Divinity[4] is seated, so also is the body of the Guru. Were it the physical body of Guru which Ṣhâstra has spoken of as "Guru," then the formula for meditation[5] for every Guru would differ according to the appearance of the individual Guru. For this reason Ṣhâstra has clearly stated that one who thinks of Guru as a mere man—"My Guru is such a person having such an appearance"—is never liberated. If we were to consider that the image made for worship this year alone represents the true form of the Mother of the World, it follows that the image of the preceding or following year is unlike Her, for Her images cannot be exactly similar. Indirectly, also, it follows that there is no divinity in the images built in other people's houses. Similarly, if we think that "my Guru is He whose name is such and such, and who has such and such a title," we contradict the truth that "He who is my Lord is the Lord of the world, He who is my Guru is the Guru of the world." We must therefore understand that in whatever form an image may be made, in every such image She alone appears who is in all things in the world; hence all images, though differing in appearance from each other, are the same, in that each embodies the Mother who is one, and not many. Similarly, although Gurus have different physical bodies, they are all the same in so far as they are embodiments of the One. Ṣhâstra has therefore said: "He who is my Lord is the Lord of the world, He who is my Guru is the Guru of the world;" and hence in all Tantras there has been ordained one Dhyâna[6] and one Mantra in the case of the

[1] That is, he makes the two mudrâs (gestures) called Vara and Abhaya. [2] Spouse. [3] Yantra.
[4] Devattva. [5] Dhyâna. [6] Formula of meditation.

Guru. In fact, just as the wick of one lamp is ignited at the flame of another, so the Divine Ṣhakti which is Mantra is communicated to the disciple's body from that of the Guru. Just as the power[1] of burning and giving light in the case of either lamp or of the fire which is the result of their combination remains the same both before and after the ignition (the fire in both lamps being the same), so the real Guru is everywhere the same, whether in the body of the (earthly) Guru or in that of his disciple.

It is only so long as Ṣhakti is not fully communicated to the disciple's body from that of the Guru that there subsists the relation[2] of Guru and disciple. One is a disciple[3] only so long as one is a Sâdhaka. On the attainment of Siddhi, this dualism is surpassed. Then there is none other than She, the One only, so that the relation of Guru and disciple[3] no longer subsist. Siddhi and liberation are existence as attributeless Brahman. But just as it is impossible to attain liberation beyond the reach of attributes without worship of the Devatâ with attributes, so it is impossible to attain monistic knowledge without worship of the Guru. Hence Ṣhastra has said: "Obeisance to the Guru, by whom is shown the Brahman,[4] who pervades the entire universe of mobile and immobile things. Obeisance to the Guru, by whom the eyes of Jîva, blinded by the darkness of ignorance, are opened with the collyrium stick[5] of knowledge." He by whose grace the Brahman who pervades the Universe is revealed and the eye of knowledge is opened is not a mere man, in spite of his appearance as such.

When, after attainment of the previous human birth at the close of a journey through eighty-four lakhs of births, the gate of a Jîva's good fortune is opened, then Bhagavân, Maheṣhwara Himself, appears before his eyes as Guru. At that time the wheel of Destiny has revolved to a point at which it places the Jîva in a position where

[1] Ṣhakti. [2] Vyâvahâra. [3] Ṣhishya. [4] Brahmapadam.
[5] Añjana or collyrium is used to brighten the eyes.

he can see all-merciful Sadâṣhiva standing before him as Jîva's Guru. Hence it often happens that the Guru, who has baffled search for even a hundred years, gratifies of his own accord, unsought and in one moment, the fortunate disciple without any effort on the latter's part. By good fortune, a current of air then blows similar to that which, after a period of terrible drought, stirs fresh clouds heavy with rain, which will soothe with its ample showers the bosom of the parched yet sprouting fields. The crop of Sâdhana which adorns the great heart of the Sâdhaka intoxicates the world with the fragrance of full-blown flowers and the beauty of full-grown fruits. As a rule that fortunate day does not arrive unless it has been preceded by the germs of intense Sâdhana performed in previous births. We therefore often find that, even if a great saint,[1] the very incarnation of Ṣhiva, appears before an unfortunate Jîva, the latter does not bow to his lotus-feet. At that time the Jîva's heart is so completely subdued by ignorance through the deluding Mâyâ of the Mother of the World that his eyes open to discover only faults and no virtues in such a man. On the other hand, if a Jîva has acquired a store of religious merits in previous births, attachment and single-minded devotion to the feet of the Guru are natural qualities of his. For this reason Bhagavân Maheṣhvara Himself has said in the Kulârṇava Tantra:

"O beloved, how can that subtle aspect of Ṣhiva which is one, omnipresent, attributeless,[2] indifferent, undecaying, unattached like space, unbeginning and unending, be an object of worship to the dualistic mind?" "Hence it is that the Supreme Guru has entered into the body of the human Guru. O Devî, if a Sâdhaka duly worships Him with devotion he grants that Sâdhaka

[1] Mahâpurusha.

[2] Nishkala. The Brahman is called Sakala when with Prakṛiti, as it is Nishkala when thought of as without Prakṛiti, for Kalâ is Prakṛiti (Sâradâtilaka, chap. i.). (See Introduction to A. and E. Avalon's "Hymns to the Goddess.")

both enjoyment and liberation (2). O Devî, although this My form as Ṣhiva is My gross aspect, it is yet being full of light and energy[1] imperceptible to human eyes. For this reason I have assumed the form of Guru in the world of man, and thus protect the race of Ṣhishyas[2] (3). Paramaṣhiva Himself in human body secretly wanders on the earth in order to favour Ṣhishyas (4). For the protection of Sâdhus,[3] Sadâṣhiva assumes a modest (merciful)[4] form, and though being Himself above the Sangsâra, yet appears and acts in this world as though he were a man of the Sangsâra (5). O beloved, the Ṣhrîguru[5] is Ṣhiva, though He has not three eyes[6]; Vishṇu, too, though He has not four arms; and Brahmâ also, though He has not four heads[7] (6). O Bhavânî,[8] when the fruits of sin predominate, Guru appears as man, and when the fruits of virtuous acts prevail, Guru appears as Ṣhiva (7). Like blind men deprived for ever of sight of the sun, unfortunate Jîvas are unable to see the real aspect of Guru, the embodiment of the Brahman, though he is present before their eyes (8). It is undoubtedly true that Guru is Deva Sadâṣhiva Himself, for who is it who grants liberation to Sâdhakas if Guru be not Ṣhiva Himself? O Pârvatî,[9] there is not the least difference between Deva Sadâṣhiva and Ṣhrîguru. Whoever makes a distinction between them commits sin (10). For,

[1] Tejas. [2] Disciples. [3] The pious.

[4] The brackets are the author's. The original word is Nirahangkâra—without Ahangkâra or egotism, which is here rendered by the author as modest.

[5] The revered Guru. Ṣhrî, or Auspicious, is a term of respect.

[6] As has Ṣhiva.

[7] Vishṇu has generally four arms, though in his Kṛishṇa avatâra he has two. Brahmâ has four heads.

[8] Feminine of Bhava, a name of Ṣhiva in the watery form of the Ashṭamûrti. The Vâyu Purâṇa says that He is called Bhava because all things come from Him and subsist in water. The Devî is Bhavânî, as the Spouse and Giver of life to Bhava.

[9] The name of the Devî, as daughter of the Mountain King, Himâlaya.

O Devî, by assumption of the form of a preceptor, Guru Deva[1] severs the multitude of bonds which bind a Jîva to the state of a Paṣhu,[2] and enables him to attain to the Parabrahman (11). Assuming the form of a preceptor[3] all merciful, Îṣhvara liberates by means of initiation[4] Paṣhus bound by the bonds of Mâyâ (12). Just as the words Ghaṭa, Kalasa, and Kumbha[5] designate the same thing, so the words Devatâ, Mantra, and Guru designate the same subject[6] (13). Devatâ in its ground[7] is the same as Mantra,[8] and Mantra in its ground is the same as Guru.[9] Thus the effect of worshipping Devatâ, Mantra, and Guru is the same (14). In My person as Ṣhiva I accept worship, and by appearing as Guru I sever the bonds of the Jîva's existence (15)."

In the Guru Tantra it is said: "If through good fortune acquired by merit in previous births a Sâdhaka does Dhyâna and Stotra of Guru,[10] Japa of Gurumantra,[11] worship of, satisfaction, and devotion to the feet of Guru,[12] then, O Devî, their Mantras become Siddha,[13] and they are liberated from existence. The merit which a Ṣhishya[14] acquires during his stay in the Guru's house is imperishable, and if the Guru's house happens to be in a sacred place of pilgrimage,[15] that merit is increased a hundredfold."

In the Rudrayâmala it is said: "By devotion to Guru

[1] The Guru, who is truly a Deva, being the earthly incarnation of Ṣhiva Himself.

[2] The unlightened tâmasik state (see Introduction).

[3] Âchâryya. [4] Dîkshâ.

[5] Synonymous words meaning "pitcher" or "jar." [6] Padârtha.

[7] That is, the Svarûpa of Devatâ (see p. 11, note 1).

[8] That is, the Svarûpa of Mantra.

[9] That is, the Svarûpa of Guru.

[10] That is, meditation on and hymns of praise of the Guru. Service is always given to the Guru by the Ṣhishya.

[11] That is, "recitation" (see Introduction) of the Mantra, of which Guru is the Devatâ or "Aing."

[12] As Deva the Guru is object of worship.

[13] Perfected and fruitful. [14] Disciple. [15] Tîrtha.

a Jîva will attain the state of Indra,[1] but by devotion to Me he will become swine. (That is to say, if a Jîva, whilst giving devotion to his Ishṭadevatâ, yet slights his Guru, he becomes swine.) In fact, no Ṣhâstra speaks of anything which is superior to devotion to the Guru."

Again: "O Maheṣhvarî, fie to his wrath, fie to his strength, fie to his race, fie to his works in whom devotion to Guru is not engendered!"

The Yoginî Tantra says: "The place where Guru resides is Kailâsa.[2] The house in which Guru lives is Chintâmani house.[3] The trees in the Guru's house are Kalpa trees.[4] The creepers are Kalpa creepers.[5] The water even in ditches is Gangâ.[6] In short, O Devî, everything in that sacred place is sacred. The female servants in the Guru's house are Bhairavîs,[7] and the male servants are Bhairavas.[7] In this manner it is that an earnest Sâdhaka should think of his Guru. O Maheṣhvarî, He who has gone round his Guru but once has circled the whole earth with its seven islands."

In the Viṣhvasarâ Tantra it is said: "The place where Guru resides is Kâṣhî.[8] The water of his feet is Jâhnavî[9] Herself. Gurudeva is Viṣhveṣhvara[10] incarnate, and the great Mantra uttered by his fair mouth is the Saviour[11] Brahman Himself."

[1] Lord of the Celestials.

[2] The sacred mount and abode of Ṣhiva (see Introduction to my "Mahânirvâṇa Tantra").

[3] The Chintâmani Gṛiha is that which yields all objects desired. Of that the chamber or house is built. The Devî there resides. In the commentary on the Gauḍapâda Sûtra the Chintâmani house is said to be the place of origin of all those Mantras which bestow all desired objects (Chintita). (See "Mahanirvâṇa Tantra," p. 83, note 10.)

[4] Desire gratifying celestial trees.

[5] Creepers of the same character.

[6] Water of Ganges.

[7] The terms Bhairava and Bhairavî mean Ṣhiva and Ṣhakti in these forms of that name. They also mean Tântriks who have been initiated in the Vîrâchâra ritual.

[8] The sacred city Benares.

[9] The Ganges as daughter of Jahnu.

[10] Lord of the Universe.

[11] Târaka.

"The appearance[1] of Guru is the root of Dhyâna, the lotus-foot of Guru is the root of Pûja, the word of Guru is the root of Mantra, and the grace of Guru is the root of Siddhi."

"If a Sâdhaka be cursed by Munis, Pannagas, or Suras,[2] or if he be threatened with the calamity of death, then, O Pârvatî, Guru can save him even at the time of such terrible peril and none other."

In the Guptasâdhana Tantra it is said: "Guru is Brahmâ. Guru is Vishṇu. Guru is Deva Maheṣhvara Himself. Guru is the place of pilgrimage.[3] Guru is the sacrifice.[4] Guru is charity (that is, the religious merit acquired by means of charity). Guru is devotion and austerities.[5] Guru is fire. Guru is Sûryya.[6] The entire Universe is Guru."[7]

"What further religious merit can be acquired by charity or devotion,[5] or by visiting places of pilgrimage.[3] by him who has worshipped the beautiful feet of his Guru? For such an one has worshipped the three worlds. All places of pilgrimage which exist in the whole Universe reside in the sole of the Guru's Lotus-foot."

"Brahmâ, Vishṇu, Rudra, and Parameṣhvarî Pârvatî, Indra, and other Devas, Yakshas, and other beings born of Devas[8] Pitṛis,[9] Gangâ, and other sacred rivers, all Gandharvas[10] reptiles, mountains, and other moving and unmoving things in the Universe, are eternally seated in the Guru's body. That very instant the Guru is satisfied, they, too, are satisfied."

"Even Ṣhâstra is not greater than Guru, nor is Tapasyâ,[11] Mantra, or the fruit of religious rites greater than Guru, nor is the Devî Herself greater than Guru,

[1] Mûrti. [2] Sages, Serpent Divinities and Devas.
[3] Tîrtha. [4] Yajna. [5] Tapasyâ.
[6] The sun. [7] Gurumaya. [8] Devayoni.
[9] The forefathers (see Introduction).
[10] Musical Devayonis: sons of Brahmâ.
[11] Devotion, austerities, etc. (see Introduction).

nor is even Ṣhiva greater than Guru. No form and appearance[1] is superior to that of Guru, and there is even no Japa[2] which is superior to Guru—that is to say, by performance of Sâdhana of Guru alone one becomes Siddha[3] in all the other modes of Sâdhana. Hence it has been said in the Yâmala:

" Ṣhiva alone is Guru, and I am that Ṣhiva. O great Devî, Thou, too, art Guru, and Mantra alone is Guru. For this reason as regards Mantra there is no difference between Gurudeva and Ishṭadevatâ.[4] That Gurudeva must sometimes be contemplated in the thousand-petalled lotus (in the head), sometimes in the lotus of the heart (as Ishṭadevatâ),[5] and sometimes in His visible worldly form."

In the Pichchhilâ Tantra it is said: " Gurus are of two kinds according as they teach and initiate.[6] The first is the initiating Guru,[7] and then follows the teaching Guru.[8] The initiating Guru is he from whom initiation in Mantra is taken, and the teaching Guru is he from whom Samâdhi, Dhyâna, Dhâraṇâ, Japa, Stava, Kavacha, Puraṣhcharaṇa, Mahâpuraṣhcharaṇa,[9] and other various forms of Sâdhana and Yoga are learnt after initiation. Of these two he is the supreme Guru, from whom the great Mantra of Ishṭadevatâ has been heard and learnt, and by him alone Siddhi can be attained."

In the Kulâgama Gurus have been described and divided into the following six classes:

[1] Mûrti. [2] See Introduction and *ante*, p. 10, note 4.

[3] Successful, accomplished, perfect; for Ṣhakti is thereby fully developed.

[4] That is, the Guru as Deva and the patron Deva of the worshipper. The Mantra is both.

[5] This is not the Anâhata lotus, but another close by it, where the chosen Deity is always worshipped.

[6] Ṣhikshâguru and Dîkshâguru.

[7] Dîkshâguru. [8] Ṣhikshâguru.

[9] That is, Yoga, ecstasy, concentration, " recitation " of Mantra, hymn, amulet, and the two rites known as Puraschcharana and the greater Puraṣhchcharaṇa (see Introduction).

"Instigator[1] (or he who instigates initiation by explaining its utility and that of Sâdhana); Inaugurator[2] (he who inaugurates Sâdhana and its aims)[3]; Explainer[4] (or he who explains Sâdhana and its object); Director[5] (or the person who definitely and clearly shows what Sâdhana is and its object); Teacher[6] (or he who teaches Sâdhana and its object[7]); and Illuminator[8] (or the person who imparts knowledge of, and concerning, Sâdhana and its object by tearing asunder the ties of the heart). Know Gurus to be of these six kinds, of which the first five kinds are, as it were, the effects of the last as the cause" (that is to say, without the spiritual knowledge which the Illuminator imparts, instigation, inauguration, explanation, direction, and teaching, are not only ineffectual, but even productive of great harm both in this world and hereafter).

For this reason Bhagavân, the creator of all things, has said in the Pichchhilâ Tantra: "This Sâdhanaṣhâstra is based solely on Guru. In it there is no beneficent lord other than Guru (that is to say, there may be hosts of lords who are not beneficent). O Maheṣhvarî! a Sâdhaka should seek the protection of Guru."

In the Rudrayâmala it is said: "O Parameṣhvarî! the fool who commences Japa and Tapas[9] by reading books instead of receiving instructions from Guru acquires nothing but sin. Neither mother nor father nor brother can save him. O fair Lady! Guru alone can in a single moment destroy the mass of his sins, for in the Tantra Ṣhâstra none but Guru has any competence.[10] One should therefore take as one's Guru a very good man."

[1] Preraka. [2] Sûchaka.

[3] He who after the first has sown the seed of desire, for it brings the Sâdhaka to the point of commencing Sâdhana.

[4] Vâchaka. [5] Darṣhaka. [6] Ṣhikshaka.

[7] That is, he who goes into details and teaches the ritual.

[8] Bodhaka, who gives intellectual grasp of the various aspects of the subject and spiritual knowledge.

[9] "Recitation" of Mantra, devotion, austerity, etc. (see Introduction). [10] Adhikâra.

In the Guru Tantra it is said: "If Guru be pleased, Ṣhiva Himself is pleased; if Guru is displeased, the three-eyed Deva[1] is displeased; if Guru be pleased, the all-good Devî is pleased; and if Guru be displeased, Tripurâsundarî[2] becomes displeased. Hence, O Maheṣhvarî! for the crossing of the sea of Sangsâra, Guru is the only master, protector, and destroyer, and he also is the grantor of liberation."

The Sâdhaka should now realize whether the state of a Guru as described in the above-mentioned quotations from the Ṣhâstra is something human or Divine, something appertaining to a Jîva or to the Brahman. If we are to suppose that the Gurudeva becomes man because that Guruṣhakti[3] which is Brahman appears in a human body, we must also conclude that Devatâ becomes clay or stone because She appears in a clay or stone image. In fact, that which constitutes the state of a Guru[4] is undivided perfect Brahman.[5] Though appearing in clay or in stone, the Brahman is all-pervading, and cannot be limited to any point. It is impossible that that which does not become limited in inert clay or stone will become so in conscious man. As a matter of fact, a Sâdhaka can by the force of his own Sâdhana awaken the Ṣhakti of consciousness in unconscious images made of clay or stone. On the other hand, to him who is even not entitled to be called a Sâdhaka, but is merely a seeker of competency[6] for Sâdhana, that clay image is never conscious. For this reason, then, it is necessary, in order to gain that Ṣhakti,[7] to distinguish between conscious and unconscious. Amongst all conscious things such an one is required as can by the overpowering force of its conscious-

[1] Ṣhiva. [2] One of the Daṣhamahâvidyâ.

[3] The power resident in the Guru as such—not the ordinary human Ṣhakti. [4] The Gurutva or Guruhood.

[5] Literally, Brahmatva or Brahmanhood. [6] Adhikâra.

[7] The Ṣhakti of consciousness spoken of above. That is, those who have not realized consciousness in all things must, in order to arrive at this state, make the distinction and take a Guru.

ness make even other unconscious things conscious. That is why, on the subject of taking Gurus,[1] the Ṣhâstra prescribes that discrimination be made between persons competent and incompetent to become Gurus, otherwise, had the Ṣhakti which constitutes man been identical with the Ṣhakti which constitutes the state of a Guru, any man would be acceptable as Guru, and there would have been no necessity for such a critical examination of inner and outer Ṣhaktis.[2]

In the Kulâgama it is said: "Those who are instructed by sages possessed of spiritual knowledge become undoubtedly possessed of spiritual knowledge themselves. Those who are instructed by Paṣhus[3] should, O Devî! be themselves known as Paṣhus. For though a learned man can save an ignorant man, the latter can never save another ignorant man. A boat can carry a stone across a river, but a stone can never carry another stone across it. One person can never guide another person along a path which he has never trod himself; but he who has travelled along any one path, reached its end, and thus known the goal of all paths, can, standing at the centre to which all paths trend, call to the travellers on each of the paths, and thus help them to reach the place where he himself stands."

In the Mahânirvâṇa Tantra it is said: "For Ṣhaktimantra a Ṣhâkta Guru is best, for Ṣhivamantra a Ṣhaiva Guru is best, for Vishṇumantra a Vaishṇava Guru is best, for Sûryyamantra a Saura Guru is best, for Gaṇapatimantra a Gânapatya Guru is best, and a Kaula Guru is best for all these Mantras.[4] A wise man should, therefore,

[1] Gurukaraṇa.

[2] The inner Ṣhakti is that which manifests as true spirituality, The outer Ṣhakti is such knowledge and faculties as learning in Ṣhâstra, details of Sâdhana, ritual, etc.

[3] Sâdhakas of the Tâmasik class in the three Bhâvas (see Introduction).

[4] To each member of the communities worshipping Devî (Ṣhâkta), Ṣhiva (Ṣhaiva), Vishṇu (Vaishṇava), the Sun (Saura), or Gaṇeṣha

heartfully desire to take initiation from a Kaula." For " whoever has been initiated in a Mantra by a Paṣhu Guru[1] is undoubtedly a Paṣhu. Whoever has taken Mantra from a Vîraguru[2] becomes a Vîra. Whoever has taken Mantra from a Kaula Guru (one following Kulâchâra)[3] knows Brahman."

In the Bṛihannîla Tantra it is said: " A Ṣhaiva may teach other Mantras (than the Ṣhivamantra). A Vaishṇava may teach those (Vaishṇavas) belonging to his own community. A Saura may teach Sauras. A Gâṇapatya may give initiation in worship of Gaṇapati. A Kaula, however, is competent to give initiation in Ṣhaiva, Ṣhâkta, Vaishṇava, and all other worships. One should, therefore, by all means seek the protection of a Kaula Guru."

In the Sâradâtilaka it is said: " A Guru, according to the Tantra Ṣhâstra, is one who is possessed of the following qualities: A body which is pure both on the mother's and father's side; purity of thought; mastery over the senses; knowledge of the substance of all Tantras; knowledge of the purpose of all Ṣhâstras; a doer of good to others; devoted to Japa, Pûja,[4] and so forth; truthfulness of speech acquired by Tapas;[5] calmness; proficiency in the Vedas and the Vedâṅgas;[6] eagerness to know the truths

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(Gâṇapatya), the Mantra of the Devatâ worshipped is given. Thus the Ṣhâkta receives the Ṣhaktimantra at initiation. The passage says that the Mantra should ordinarily be given by a Guru of the same community as the worshipper, though a Tântrik Guru of the Kaulâchâra may give, and is the best to give them all.

[1] One practising the Paṣhvâchâra—that is, the way of the Paṣhu (see p. 67, n. 2).

[2] One practising the Vîrâchâra, the Achâra of the Vîrabhâva; as to which, see Introduction.

[3] The last and highest of the Tântrik Âchâras (see Introduction).

[4] " Recitation " of Mantra and ceremonial worship.

[5] Devotion, austerity, self-restraint, self-control, etc.

[6] The Vedâṅgas or " limbs " of the Vedas are Ṣhikshâ (science of proper articulation), Kalpa (ritual), Vyâkaraṇa (linguistic analysis or grammar), Nirukta (explanation of difficult Vedic words), Jyotisha (astronomy), Chhandas (metre).

of the Yoga path, and who feels the presence of Devatâ in the heart, and so forth."

In the Vishvasâra Tantra it is said: "Such a Guru is prescribed by the Shâstra as is eager to impart knowledge of all Shâstras, efficient, learned in the meaning of all Shâstras, sweet of speech, of good appearance, having all his limbs, Kulîna (one practising the Kulâchâra). Of auspicious appearance, self-controlled, truthful, Brâhmaṇa,[1] of a peaceful mind, devoted to the welfare of his parents, and to all other duties belonging to an Âshrama,[1] and living in the same country as the disciple."[2]

From the special mention of the adjective "Brâhmaṇa" it must be understood that none but a Brâhmaṇa can be a Guru for the initiation of all castes.

In the Bhuvaneshvarî Tantra it is said: "O great twice-born! A Brâhmaṇa possessed of the knowledge of all times[3] can favour all castes by giving them initiation in Mantras. In his absence a peaceful and pious Kshatriya can so favour Vaishyas and Shûdras. In the absence of even a Kshatriya Guru, a Vaishya possessed of the above good qualities may favour Shûdras." A Shûdra cannot be a Guru even for the initiation of his own castemen, much less can he initiate men belonging to other castes. Thus the Shâktânanda Taraṅginî says: "If a Shûdra hears Vidyâ[4]—*i.e.*, receives a great Mantra from the mouth of another Shûdra—he is doomed to hell[5] in the next world, and suffers from constant misery in this."

In the Vâsudeva-rahasya it is said: "If a Shûdra hears Vidyâ or Mantra from the mouth of another Shûdra, he starts for the Raurava Hell with ten million generations of his family. Both the giver and receiver of Mantra in such a case meet with the same consequence. For

[1] This is explained *post*, and p. 70.

[2] For the reason of this, see p. 70.

[3] Past, present, and future.

[4] Vidyâ is a Mantra, but may here mean such matters as are the subject of spiritual knowledge, though the text would indicate the former meaning.

[5] Naraka.

every word given and received both become guilty of the sin of Brahminicide.[1]

In the Jnânânandataraṅginî it is said: "A Ṣhûdra should never give Mantra to another Ṣhûdra. If he does so, both the giver and the receiver of Mantra will dwell in Hell with thirty million generations of their own families."

In the Kâmadhenu Tantra it is said: "The country in which a sinful Ṣhûdra selling[2] Mantra lives becomes fallen, and its ruler also is contaminated with sin. O Lady of restless glances! how can the tongue of that great sinner pronounce Mantra? O fair Lady! his tongue is full of excrement, urine, and blood. His face is like excrement and urine, his food is made of excrement, his water is urine itself, and he is a Chaṇḍâla[3] by caste. The sight of his face makes Gangâ[4] to fly from Her own waters, and millions of sites of pilgrimages[5] to fly from their respective seats. Gangâ, the purifier of the three worlds, undoubtedly purifies even such great sinners as have committed such sins as Brahminicide and so forth, but at the sight of a Mantra-selling Ṣhûdra She at once leaves the place and repairs to Brahmaloka."[6]

The adjective, "belonging to an Âṣhrama,"[7] specified above in the enumeration of the necessary characteristics of a Guru should be understood to mean "belonging to the domestic Âṣhrama." In the definition of a Guru given by the Kulârṇava Tantra it is stated: "A Guru should know the meaning of all Ṣhâstras and be a householder." The purpose of the requirement that the Guru should be "living in the same country" (as the disciple) is that if the Guru lives in another country it is difficult for the disciple to take instructions from and to serve him constantly.

[1] The killing of a Brâhmaṇa is one of the great sins.

[2] That is, making a trade of giving Mantra; which is not, however, unfortunately confined to Ṣhûdras.

[3] One of the lowest castes.

[4] The River Ganges as Deity.

[5] Tîrthas.

[6] The highest of the regions.

[7] See the quotation from the Viṣhvasâra Tantra at p. 69.

CHAPTER XIV

DISCUSSION UPON, AND SELECTION OF, THE GURU[1]

IN the Yoginî Tantra it is said:

"Mantra should not be taken from the father, maternal grandfather, brother, one who is younger in age, or from one who is of the party of one's enemy."

In the Gaṇeṣhavimarshiṇî it is said: "Initiation by a Yati,[2] the father, one living in a forest, or when taken from a Sannyâsî does no good to a Sâdhaka."

In the Rudrayâmala it is said: "A husband should not initiate his wife, nor a father his son or daughter, and a brother should not initiate his brother. But if a husband is Siddha Mantra,[3] he can initiate his wife as his Ṣhakti, and in that case the Guru will not acquire fatherhood by reason of his having given Mantra, nor will the disciple become his daughter by reason of having received it from him.[4] (The provision that a husband may initiate his wife as his Ṣhakti must be understood to apply to Vîrâchâra and Kulâchâra[5] only. Such an initiation is not ordained for Paṣhvâchâra[6] and the like, for in such Achâras there is no worship with Ṣhakti.) The letters[7]

[1] Guruvichâra—that is, selection with judgment after discussion.

[2] Literally, "One who has completely subdued the senses": an ascetic so called.

[3] This term has here a technical meaning, which is explained at p. 72, *post*.

[4] Ordinarily, when the Guru gives Mantra, the Ṣhishya becomes his son; but this is not so in the case stated.

[5] The two divisions of Tântrik Sâdhakas of those names (see Introduction). [6] The Âchâra of the Paṣhus. [7] Varṇa.

in a Mantra are the Devatâ, and the Devatâ is Guru himself; so that Sâdhakas and Sâdhikâs[1] who desire their own good should make no distinction between Mantra, Devatâ, and Guru."

In the Siddhi Yâmala it is said: "O beloved one! if by good fortune a Sâdhaka attains Siddhi in a Mantra, he may dispense with the ordinary conditions for becoming a Guru, and initiate his own Ṣhakti (wife)."

In the Yâmala it is said: "A husband should not initiate his wife nor a father his daughter; but if a husband is Siddhamantra,[3] he may initiate his wife as his Ṣhakti, and in that case the initiated does not become a daughter to him. If a father is Siddhamantra,[2] he may initiate his son, and a brother may be initiated by a brother who is Siddhamantra, and thus become a Siddhamantra himself. For, in the case of a Siddhamantra all disqualifications for giving and receiving initiation become qualifications.[3]

The word Siddhamantra does not here mean "one who has attained Siddhi in a Mantra." It is a technical word, explained in the Kramachandrika as follows: "Kâlî, Târâ, Shoḍashî, Bhuvaneṣhvarî, Bhairavî, Chhinnamastâ, Dhûmâvatî, Bagalâ, Mâtaṅgî, Kamalâtmikâ. These ten Mahâvidyâs are called Siddhavidyâs. Those who are initiated in their Mantra are called Siddhamantras."

In the Kâlî Kalpa it is said: "O Mahâdevî! if a Mantra is worshipped by three generations (great-grandfather, grandfather, and father) in succession, then that great Mantra becomes Siddhamantra."

In the Matsyasukta, it is said: "A mantra given by a father is not faulty in Ṣhaiva and Ṣhâkta rites, although it may not have force in other rites."

Moreover, in certain special matters a father has the right to initiate his eldest son if he is worthy, as, for

[1] Women Sâdhakas. [2] See below.
[3] That is, all disqualifications cease.

instance, the Matsyasûkta says: " One may give (Mantra) to his eldest son, the crest gem of his family."

The Ṣhrîkrama says: "Mantra may with prudence and care be given to an intelligent eldest son."

And so forth.

Women Gurus.

The Rudrayâmala says that a woman may be a Guru who possesses the following qualities: She must be Kulîna (practising Kulâchâra[1]), Kulajâ (born of a Kaula[2] or respectable family), of auspicious appearance,[3] fair face,[4] and lotus-eyed; decked with gold and gems; endowed with intellect, calmness of mind, and all other good qualities; a follower of her Âchâra,[5] good, pious, and chaste,[6] with control over the senses; of good conduct and devoted to the service of her elders; proficient in Mantras and in their meanings; ever engaged in Japa,[7] and devoted to the worship of her Ishṭadevatâ.[8] By the worship of such a woman both Sâdhana Ṣhakti[9] and spiritual knowledge is attained. A widow should not initiate.[10] Initiation by a woman is to be recommended; in particular, initiation by a mother of her son, which gives results eight-fold greater than is ordinary.

A widow, however, may initiate if she has sons. A Siddhamantra[11] may, without any restriction, be taken from widows, and such initiation will have ordinary effect. If, however, it is taken from the mother, it will

[1] That is, the Âchâra of the Kaula division of Tântrik Sâdhakas.

[2] A family which is and has been in past generations followers of Kulâchâra.

[3] She must be endowed with all good signs.

[4] Literally, " whose face is like the moon."

[5] Sadâchâra. Âchâra is the way or practice which the particular person should follow.

[6] Sâdhvî, female of Sâdhu.

[7] " Recitation " of Mantra (see Introduction).

[8] The particular Devatâ which she worships.

[9] Power inherent in and derived from Sâdhanâ.

[10] Ordinarily; for, see *post.*

[11] See *ante,* p. 72.

produce eight-fold effect. If a Satî[1] who has both husband and sons gives Siddhamantra without request and of her own initiative, then also such initiation will produce an effect eight times that of an ordinary initiation. If a mother gives her son the Mantra she herself worships, and the son becomes devoted to it, he undoubtedly acquires the eight forms of Siddhi. O Devî! initiation in the mother's own Mantra is indeed precious; the Sâdhaka who receives it from his mother in the first place obtains enjoyment[2] in whatsoever form[3] he desires, and then undoubtedly becomes possessed of the knowledge of the meaning of thousands of crores[4] of Mantras, and finally attains liberation. If a mother gives her own Mantra in a dream, and notwithstanding the Sâdhaka is again initiated, he is doomed to be born as a Dânava.[5] If through special good fortune a mother initiates her son at his request, there is in that case no necessity for Mantravichâra,[6] and the Sâdhaka acquires Siddhi. In the case also of a Mantra received in a dream there is no need for Vichâra,[6] either in respect of the Guru or the Mantra.

In the Rudrayâmala it is said: "In the case of a Mantra received in a dream there is no necessity for Vichâra[7] of Guru and Ṣhishya. If a Mantra is received in a dream from a woman, it will be purified by a Sangskâra."[8] "No Mantra becomes effective without the taking of Guru,[9] therefore the life of the Guru should be invoked into a Mantra received in a dream and into a Ghaṭa, and the Mantra should then be received by writing it on a

[1] A wife perfectly devoted to her husband. [2] Bhoga.

[3] Literally, "body" (Ṣharîra)—he may by Sakâma Sâdhana obtain such forms of enjoyment in this body, or in another body in another birth. By Yoga he can enter into other bodies in this birth. Thus, if he desires to become a Râja, he may in this or the next birth become one.

[4] A crore is ten millions.

[5] Demoniac enemies of the Devas. [6] See *ante*, p. 71.

[7] Discussion with a view to select (see *ante*, p. 71).

[8] Mantrasangskâra—that is, purification of the Mantra, which is done afterwards.

[9] That is, acceptance of Guru by Ṣhishya, and of Ṣhishya by Guru.

banian[1] leaf with Kuṅkuma."[2] This is laid down in the Yoginî Tantra and other books.

The Dhyâna,[3] Mantra, Stava,[4] Kavacha[5] and so forth, for women Gurus are different from those for male Gurus. Sâdhakas will learn them from the Matṛikabheda, Gupta-sâdhana, and other Tantras.

We have above quoted but briefly a few short excerpts from all that has been said in Ṣhâstra concerning Guru-vichâra[6] and the outer characteristics[7] of Guru.

We have not even touched the inner characteristics of Guru, which have been specified in the Kulârṇava, Kâmâkhyâ, Rudrayâmala, and other Tantras. For an exposition of these deep and solemn spiritual sayings would require a separate volume; secondly, these statements are not for public ears; and thirdly, we doubt whether the Gurus of the present day will be able to put their teeth into them.[8] Far less do we expect that Ṣhishyas[9] will be able to judge and select Gurus with intelligence. We therefore refrain from undertaking what is both a useless and, at the same time, improper task.

Guru Family and Family Guru.[10]

In the Yoginî Tantra it is said: "A special honour appertains to the Guru family for ten generations[11] by reason of giving Mantra in Paṣhvâchâra; for twenty-five

[1] Vaṭa. [2] A red powder made of a root called Saṭhi, coloured red.

[3] The formula containing a description of the Devatâ, who is the subject of meditation. [4] Hymn of praise.

[5] Amulet. [6] Selection with judgment of a Guru.

[7] That is, his knowledge of Sâdhana, Ṣhâstra, etc., as compared with spiritual intuition.

[8] That is, understand them even a little. [9] Disciples.

[10] Gurukula and Kulaguru—that is, the subject of the Guru's own family and of the Guru himself, who is family Guru to others.

[11] That is, if in searchng for a Guru one finds a member of a Guru family who comes within ten generations of an ancestor of his who had initiated an ancestor of the present intending Ṣhishya, then the Ṣhishya should accept him as his Guru, and so *mutatis mutandis* with the rest.

generations by reason of giving Mantra in Vîrâchâra; for fifty generations where the Mantra is one of any of the Mahâvidyâs;[1] and for one hundred generations by reason of teaching Brahmayoga."

In the Pichchhilâ Tantra it is said: "If a Ṣhishya forsakes the family of his ancestral Guru under a sinful delusion, he dwells in terrible Hell[2] as long as the Sun, Moon, and Stars, endure."

In the Bṛihaddharma Purâṇa it is said: "For this reason, if a descendant of the Guru family, who is even younger in age,[3] is a learned man, he should be accepted without discussion as Guru for initiation because he belongs to the Guru family." Many Tantras have in this way ordained that the Ṣhishya cannot forsake the Guru family. But in course of time this ordinance has become the cause of the ruin of the Âryya Society.

As a matter of fact, the cause of this ruin is not the ordinance itself. but it is the arrogance of the Guru family and the ignorance of Ṣhishyas which has brought it about.

In the Kulârṇava Tantra it is said: "Death overtakes him who forsakes Mantra, poverty overtakes him who forsakes Guru, and the Sâdhaka who forsakes both Mantra and Guru goes to the Raurava Hell." Nowadays there are many who would make this verse an authority against forsaking the Guru family. But according to Tântrik Âchâryyas[4] a Sâdhaka will be considered sinful in the sense of this verse only if he forsakes his own Guru and Mantra; for one cannot abandon a thing which one has not accepted. The saying "One should not forsake the family of his ancestral Guru" means that while there is a person fit to be Guru in the Guru family, one should not forsake him and adopt another Guru. Otherwise, the Ṣhishya is not prohibited from leaving the Guru family. What, then, do the words "should not forsake" mean?

[1] The ten great mûrtis of the Devî.
[2] Naraka.
[3] That is, than some third person not belonging to the Guru family.
[4] Learned men.

Even the verses quoted above from the Yoginî Tantra[1] are interpreted by some people to mean that successive generations should be honoured as descendants of Gurus of the Ṣhishyas ancestor, even if they are not actually taken as Gurus.[2]

We do not object to this interpretation. It cannot, however, have been intended by the Ṣhâstra that members of the ancestral family of Guru must be taken as Gurus, even if they are not fit to be such. This is clearly put in the Bṛihaddharma Purâṇa, which says that, "If a descendant of the Guru family who is even younger in age is a learned man, he should be taken as Guru"[3]; that is to say, in such a case only the claim of the Guru family is indisputable. As to placing oneself in the hands of an incompetent person simply out of regard for the Guru family, we leave it to the intelligent reader to decide whether upon a consideration of the principles which govern the matter of the Guru such a proposition is reconcilable with Dharma and reason. A learned man, though younger in age, is older in knowledge. In the domain of knowledge the Sâdhanaṣhâstra is concerned with seniority of knowledge only. Hence a learned man, even if he is younger in age, is considered older, and this seniority entitles him to be a Guru. Ṣhishyas should also remember here that the learning which is here spoken of[4] is not the sort of learning for which degrees or titles[5] are given. On the contrary, the learning I speak of is that which utterly destroys all the bondage of Jîva.[6] Nowadays, most of those who represent the ideal type of a learned man in worldly society are considered devoid of all sense, and perfectly ignorant in the society of Sâdhakas.

[1] See p. 75.

[2] That is, though such may not be taken as Gurus, respect must be shown and support given to them.

[3] See *ante*, p. 76.

[4] That is, the learning of the Guru, on which account he is selected to give initiation.

[5] Upâdhi.

[6] Literally, destroys all Upâdhis of Jivahood, meaning the philosophical Upâdhis of name and form. There is here a play on the word Upâdhi.

Hence, when one speaks of a learned man in the Guru family we must be understood to be speaking of one who possesses the learning which makes a man a Guru, and not the learning which consists in knowledge of the ordinances of the Smṛiti, or the subtleties of the Nyaya philosophy. Notwithstanding that a man is considered to be learned according to the notions of society, the Ṣhishya should ascertain whether he is learned in the science of Sâdhana. To the misfortune of Indian Society accomplished Sâdhakas and Mahâpurushas[1] have disappeared from Guru families, and with them also the divine energy[2] acquired by their Sâdhana. The ruins of those Guru families now generally consist of a few Gurus, who exist like wicks which smell foul after the lamps have been extinguished. Society is on the verge of being destroyed by their oppressions and persecutions. They think that the profession of a Guru is a second Kulinism.[3]

Considering how their indulgence in acts repugnant to Dharma is daily increasing, and how much of the poisonous fruits of their Karma have become ripe, it seems that the day is not far off when these Gurus will be paid off.[4] Although such paying off is inevitable, according to natural laws, yet we shall raise here one or two points dealt with in the Ṣhâstra. For these Gurus have decided that they have got a charter over the race of Ṣhishyas for all time, till the day of final dissolution, so that no one has now the power to deprive them of their right. They think that even if they are self-willed and oppressive, Ṣhishyas have no right to discuss the matter, for "there should be no discussion of the Guru's family."[5] We ask,

[1] Great men. [2] Tejas.

[3] As the Kulîns think that by virtue of their birth they have a right to a superior position in society, so do Guru families.

[4] That is, will receive the Dakshiṇâ or present made to the Brâhmaṇa and go.

[5] This is an adaptation from the latter portion of the quotation from Bṛihaddharma Purâṇa at p. 76, *ante*, which says: "Without discussion on account of his belonging to the Guru family."

Who has given them this charter? He within whose dominion these matters are has not given such a charter. On the contrary, he long ago foresaw that a forged charter might be produced, and made provisions accordingly. It is because these provisions are not known to the public that all this mischief has been done. If either Guru or Ṣhishya has wrong notions on this matter, he should know the truth as stated in the Ṣhâstra, and be careful of his welfare.

In the Rudrayâmala it is said: "One should abandon a Guru who is destitute of Brahma-bliss, ill-favoured, of evil repute, debased, of crooked mind,[1] and heinously sinful. No man, unless he is the Guru, should be honoured who suffers from the decomposing, or the Ṣhitra, form of the eight kinds of leprosy; one who habitually practises black magic[2]; sells gold[3]; is a thief or a fool; who is very short statured; or has a small tooth between his two front teeth; who is a person devoid of Kulâchâra, or restless,[4] or with a stain on his character; who is diseased in the eyes, or adulterous, foul-tongued,[5] sensuous, or with any additional limb (as a person possessing an additional finger); or a hypocrite; or who has fallen from Dharma; or is garrulous; or is greedy, miserly, or a liar; who is a restless character; or without reverent feeling[6]; or who does not follow the five Âchâras[7]; or possessed of many faults." That is to say, if after a person has been initiated his Guru contracts any of the above-mentioned faults, he should continue to honour and not abandon him; but one who has previous to such initiation contracted any of these faults should never be made a Guru.

[1] Krûra.

[2] Literally, "A person who habitually earns money for injuring (Hiṁgsâ) people by means of special rites intended for the purpose."

[3] Sale of gold is forbidden in the Ṣhâstra for the higher castes.

[4] That is, without peace on account of outside troubles.

[5] In talk.

[6] Bhâvahîṁa. The brackets in the preceding case are the author's.

[7] Apparently here the five-fold worship.

In the Kalpachintâmani it is said: "He is unfit to be Guru who is consumptive, or has skin disease, or dead nails, or a small tooth between the two front teeth[1]; or is deaf, or has a cataract of the eye; or is bald, or lame, or deformed, or has an additional limb; is pink-eyed, or of foul breath,[2] or has enlarged testicles; or is a dwarf, hunchback; or leper, or who is impotent, or possessed of any other physical defect." After mentioning the physical defects, the book goes on to point out defects in habit and character. "Wise men should be careful not to take initiation from or engage in any work (such as the establishment of the image of a Devatâ) a Guru who does not perform his duties as enjoined in the Vedas and Smṛitis; who is rough of speech[3]; or is of evil repute; or does a priest's work[4]; or a medical man; or one who is sensuous, crooked of mind, arrogant, vain, addicted to vices, miserly, or wicked; who keeps bad company; or is an unbeliever[5]; who is timid, or guilty of a great sin; who does not worship Devatâ, Agni,[6] Guru, the Mahâvidyâs,[7] and so forth; who is ignorant of the Mantras for the Sandhyâ-rite,[8] Tarpaṇa, Pûja,[9] and so forth; who is idle, given over to enjoyments, or devoid of Dharma; who is an astrologer, or has any other defect mentioned in the Âgama.[10]

In the Kâmâkhŷa Tantra it is said: "Through knowledge[11] a Jîva attains liberation, and knowledge is supreme over the supreme. Hence one should forsake a Guru who is unable to give knowledge just as a hungry man seeking food forsakes a householder who has no food to give him (1). That Guru is Ṣhiva Himself, in whom shine the three forms of knowledge (namely, knowledge of

[1] Ṣhyâvadanta ordinarily means "brown-toothed," but is translated as above, according to the previous translation of the author.
[2] Pûtinâsika. Literally, "foul nosed," which apparently refers to foul breath.
[3] The Guru should speak softly and tenderly.
[4] Purohita, who is engaged in ritual service.
[5] Nâstika.
[6] Fire.
[7] The ten great appearances of the Devî.
[8] See Introduction.
[9] Offering and worship.
[10] Tantra Ṣhâstra.
[11] Jnâna.

Vîra, Divya, and Kaula[1]; of Sattva, Rajas, and Tamas[2]; of Guru, Mantra, and Devatâ; of the meaning of Mantra[3]; the awakening of Mantra[4]; and the Yonimudrâ).[5] One should seek the protection of such a wise Guru, forsaking an ignorant one (2). From knowledge constantly proceeds Dharma; from knowledge proceeds wealth[6]; from knowledge proceeds desire[7] and its fulfilment; and from knowledge proceeds Nirvâṇa liberation (3). Knowledge is the highest object; nothing than it is of greater worth; it is for knowledge that Jîvas worship Devatâ; and knowledge is the final fruit of Tapasyâ[8] (4). Just as a honey-seeking bee flies from flower to flower, so a knowledge-seeking Ṣhishya should seek the protection of Guru after Guru (5). Many are the Gurus who extract money out of Ṣhishya, but, O Devî! rare are those truly good Gurus who allay the burning of the Ṣhishyas' hearts (6). Obeisance to that Guru who has, with the collyrium-stick[9] of knowledge, opened the Jîva's eye blinded by the darkness of ignorance. Mindful of this (that is to say, knowing how great is the responsibility of Guru), a great Sâdhaka will recognize the wise to be Gurus only, and then, O consort of Ṣhiva, Siddhi will surely be attained by means of the Ṣhishya's devotion only[10] (7). A good Guru is he who is calm and self-controlled, is a Kulîna, of

[1] Vîra and Divya are two of the Tântrik temperaments (Bhâva), and Kaula is the highest of its Âchâras.

[2] The three guṇas of Prakṛiti.

[3] Mantrârtha. [4] Mantrachaitanya.

[5] A celebrated Mudrâ in Hathayoga. When Vâyu is stopped by this Mudra, steadiness of mind is produced, and the detachment of Manas from its objects leads to the state known as Unmanî (see Commentary of Kalicharana on v. 36 of the Shaṭchakranirûpaṇa).

[6] Artha. [7] Kâma.

[8] Devotion and austerities.

[9] Anjana, which is used to clear the vision.

[10] Quaere whether there is a mistake in the author's translation of the original Sanskrit, which runs, "Ṣhishyabhaktyâ kevalam niṣhchitam," which may mean that Kevala or Kaivalya-liberation is sure to be attained by means of the Ṣhishya's devotion. The author appears to have taken the word Kevala to mean "only."

pure mind worshipping with the five Tattvas[1] (8). He is called a good Guru who has the reputation of being Siddha,[2] maintains his Ṣhishyas in any way which their necessities require, and works wonders by means of Divine Ṣhakti (9). A good Guru is he who speaks of things previously unheard of and suited to the mind of the hearer truly and in a charming way, and who can equally explain both Tantra and Mantra (10). A good Guru is he who is always anxious to benefit the Ṣhishya by giving him knowledge, and who is capable of punishing as well as rewarding (11). A good Guru is he whose aim is always the highest good[3] who ever converses upon spiritual truths, and who has a single-minded devotion to the lotus-feet of his own Guru (12). O Devî ! if a Ṣhishya is able to obtain a Guru who is the possessor of such qualities, he should at once seek his protection, relinquishing[4] an incapable Guru, and in such a case time[5] need not be taken into account (13). Reprehensible is the Guru who only takes property from the Ṣhishya; who is an oppressor of many (extracts money, etc., from many Ṣhishyas (disciples) on the pretext of giving initiation)[6] and is openly ridiculed by the people (14). If, notwithstanding that the Ṣhishya is reverent in body, mind, and speech towards his Guru, the latter does not approve of a thing for a Ṣhishya out of desire for that thing himself, and wastes the Ṣhishya's money in improper ways, then that most depraved man who wishes harm to his Ṣhishya out of greed should be forsaken (15)."

Sâdhakas will now ask themselves if the Guru family is to be considered above all discussion ? All the authorities quoted above say that such and such a Guru should

[1] Pañchatattva (see Introduction).

[2] Accomplished.. [3] Paramârtha.

[4] Tyaktvâ. This does not mean that he should forsake a man actually taken as Guru, but that in such a case he should relinquish selection from the Guru family.

[5] Kalavichâra—that is, whether the time is suitable for Gurukaraṇa.

[6] Author's bracket.

be relinquished. By the use here of the word Guru is meant not a person who has been accepted as Guru, but reference is made to that Guruhood[1] which is nothing but the family Guruhood occasioned by birth in the family of ancestral Guru. If such a Guru is fully qualified according to Ṣhâstra, the Ṣhishya should take him as Guru instead of seeking the protection of another Guru; otherwise he should be forsaken. This is the meaning of Ṣhâstra. A Judge and Administrator[2] with the necessary qualifications, though he is not the King himself, is yet his representative, and by virtue of the King's power his commands are inviolable, and he himself is worshipped by all. This is the civil law[3] of the State. By the authority of this law he is the ruler of the kingdom, and the kingdom desires to be ruled by him. It is because he performs the duties imposed on him by the King that his commands are accepted without question, and people pay with confidence revenue into his hands. But if through arrogance or selfishness he, trampling on all political principles, misappropriates that revenue and oppresses the innocent, then that kingdom is in danger of destruction through his oppressions. The community of Ṣhishyas is in like peril through the oppressions committed by Gurus. In the administration of the State the Judge is concerned with political matters only, and if he interferes in any way with the principles of Dharma,[4] the whole kingdom is in an uproar, and gives unending fuel[5] to the flaming fire of rebellion. Similarly, Guru is only the Judge of principles of Dharma; but if he interferes in any way and in any matter concerning purely temporal matters, there is every likelihood that the fire of rebellion may break out among Ṣhishyas. And this is what has actually happened. There is, however, this

[1] Gurutva. [2] Vichâraka. [3] Râjanîti.
[4] See Introduction. Here religious and ethical rules of universal validity requiring universal allegiance as opposed to particular State laws. [5] Âhuti. Literally, offering.

good news to tell—namely, that the One Supreme Queen[1] of the three worlds has entrusted the people with the selection of the Judge. If, then, the people select a robber as their Judge, the Queen cannot be blamed therefor. While in such case the oppressiveness of the robber will, on the one hand, deprive the people of the spiritual wealth which is their greatest possession both here and hereafter, the revenue, on the other hand, which they pay will not reach the Sovereign's treasury. The person to whom, as our Supreme Guru, we will entrust our all, that it may be carried to Parameṣhvarî, will misappropriate it, but because he does so we shall not ourselves be exempt from the punishment of being sent to hell,[2] which we incur under the regulations of Her kingdom.[3] Just as a Judge has two aspects, in one of which he is an ordinary subject of the King like you and I, and another in which, as representative of the King, he is Judge over us both, so the Guru has two aspects, in one of which he is an ordinary Jîva with ten senses, Mâyâ and Moha,[4] like you and I, and in the other he is Parabrahman Ṣhiva, above the senses, and the Mâyâ which affects them. Revenue paid into a Judge's hand is intended for the sovereign power. In the same way worship of the supreme Devatâ in the person of the Gurudeva is intended for Brahmaṣhakti. But as revenue paid into the hands of a Judge who does not serve his Sovereign goes not to the latter but to the people,[5] so worship of the Râjrâjeṣhvarî (Queen of Queens) entrusted to a Guru inimical to Brahmaṣhakti is likely to go, not

[1] Râjrâjeṣhvarî.

[2] Naraka.

[3] Literally, "Which will be brought upon us by the invincible power of politics"—that is, on the ground of not having paid revenue. If a person owes revenue and knowingly charges a robber with its transmission, he cannot set up the robbery as an excuse for non-payment.

[4] He, like the disciple, perceives with the senses which are subject to illusion.

[5] Prajâ-ṣhakti.

to the Brahmaṣhakti, but to the robber Ṣhakti.[1] Hence the King of Kings,[2] who has promulgated rules of State for the universe, has in His ordinance on the selection of Guru Himself proclaimed to all people as follows:

In the Bṛihaddharma Purâṇa it is said: "Sadâṣhiva Himself is angered against him who is disliked by all. As people pay the King's dues to the Headman, Judges, or Superintendents of administration, so Ṣhishyas pay the Ishṭadevatâ's worship to Gurudeva. But just as if headmen and others who are dishonest or inimical to the Sovereign must be deposed, and the King's dues paid to particularly trustworthy and good men, so Ṣhishyas should forsake an inimical or arrogant Guru (that is to say, a mere man devoid of Divine Ṣhakti, acquired by Sâdhana, and subject to the six enemies[3]), and take as Guru a Mahâpurusha[4] possessing the Ṣhakti spoken of in the Ṣhâstra, and then offer his Sâdhana at his feet."

Now I ask you (who belong to the Guru-Family), By whose grace are you Family-Guru? You are Guru because you carry out the orders of the Guru of all moving and unmoving things. To-day that King of Kings,[5] through whose Political Power you wield the rod over the whole kingdom, is Himself wielding the rod against you. After receiving punishment from you, I may shift my residence to the jurisdiction of another Judge; but where in the infinite millions of universe can you find a place which is not within the jurisdiction of Him by whom you are going to be punished? In heaven,[6] the mortal world,[7] or the nether world,[8] wheresoever you may flee, the tremendous trident[9] of Virûpâksha[10] is pointed with unfailing aim at your breast. An ignorant

[1] Dasyu-Ṣhakti. Such worship does not advance spirituality, but robs the Sâdhaka of it.
[2] Râjrâjeṣhvara.
[3] "The six"—that is, the six great deadly sins.
[4] Great man.
[5] Râjrâjeṣhvara.
[6] Svarga.
[7] Martya.
[8] Rasâtala.
[9] Ṣhûla.
[10] Ṣhiva, with the slanting, dreamy, half-closed eyes of one who has taken bhâng.

Ṣhishya may be afraid of you, but in the blazing fire of the wrath of the Bhairava, who creates, preserves, and destroys, and from fear of whom the Sun and Moon shine, the wind blows, and the God of Death[1] is ever busy, you are nothing but an insignificant speck of an insect. A Ṣhishya who has committed even a thousand offences may receive pardon, but for you, relentless Robber-Guru, there is no escape. O Judge! to me an ignorant subject you appear to be a Judge, though not really so; but to the King you are nothing but a subject who has been guilty of a most heinous crime. And if you are proud of your judgeship, then, O Judge! how much greater is the punishment for theft when the Judge is himself the thief? Hence I say, O Guru-Family, type of the Kali age! do not attempt to put forward a deed of permanent lease[2] as Family-Guru of Ṣhishyas. If misappropriation of revenue is to be taken as the mark of an official, then can you tell me what it is which is called robbery? O Guru-Family of worshipful feet! know (and we say this with great sorrow) that to-day you have become so degraded in mind and position that one prays to be free of your presence, and is even ashamed to describe you as belonging to the Guru-Family. To-day a descendant of the Guru-Family plays the part of a clown in Jâtrâ parties,[3] or of the heroine in dramatic performances, or, in the part of the Ṣhishya of some low man, touches the feet of a Chaṇḍâla Guru[4]; and the next moment this same man again places his feet on the head of a pure Brâhmaṇa and receives offerings of sandal-

[1] Yama.

[2] Maurasi paṭṭâ, a lease in perpetuity. Such a Guru is not to pretend to hold his disciples in perpetual fief because he belongs to the Guru-Family without regard to his qualifications to be the Family-Guru.

[3] Acting without stage and scenery; generally the actors are all males.

[4] The meaning is that the man who plays the part of Guru may be a Chaṇḍâla (one of the lowest castes), whose feet the man who plays the part of Ṣhishya must touch.

paste and flower consecrated with the great Mantra of Mahâṣhakti. Alas! O Mother of the World! where are you, O Mother! at this time? Rather the Mother is everywhere, but where are we ourselves? Had not the Mother been everywhere, had not Her eyes been wide open to see everything, and had not She with indomitable force spread the power of Her commands in every place, would the families of Siddha and Sâdhaka Gurus,[1] the crest-gems of Âryyâvarta,[2] which is the crown jewel of Bhâratavarsha,[3] have become thus extinct to-day? Would the race of Sâdhakas devoted to Her who fulfils all Arthas (purposes and desires) have thus been exterminated for want of Sâdhana and for the sake of Artha (money)? Would descendants of Brâhmaṇas, who had performed austere Tapas,[4] have thus turned Chaṇḍâlas in habit? A blind man feels no discomfort in the dark, but he who can see is greatly frightened if the light in his room be extinguished. Malpractices[5] do no harm to Non-Âryyas, but if families of Sâdhakas forsake Sâdhana they are naturally ruined. So it is, O Guru-Family! that doves nowadays roam over your homestead even at noon,[6] and Dharma[7] looks at it with eyes wide open. But so intoxicated are you with the wine of delusion that your closed eyes can no more be opened by any means. Such as you are, you yet teach your Ṣhishya a Mantra of obeisance which runs "obeisance to the Guru who has, by means of the collyrium-stick of knowledge, opened the eye of him who was blinded by the darkness of ignorance." O Mother! dwelling in great cremation grounds,[8] direct

[1] That is, the Gurus who have attained and those who are seeking and on the way to attainment.

[2] The land of the Âryyas.

[3] India.

[4] Devotion, austerities, etc., (see Introduction).

[5] Anâchâra.

[6] Roaming of doves is a mark of ruin and desolation.

[7] Dharma (religious duty, etc., here religion personified) cannot bear the sight of any wrong, but here He is represented as looking on with indifference.

[8] Ṣhmaṣhânas, where She in Her dread forms dwells.

the band of Bhairavas[1] to clear away the heavy mass of ashes which are, as it were, this sin. Command them to fan into flame the fire of the funeral pyre of Sat, Chit, and Ânanda,[2] and to thus dispel the darkness of deep and crass ignorance in Bhâratavarsha.[3] Let the children who have lost the Mother rediscover the Father with the help of this light even in the deep darkness of the present new-moon night. Let them run to Thee, O Mother! and find eternal rest at those lotus-feet which are fair as ten million autumn moons.

The Guru Profession.[4]

In India there has been, along with political revolutions, a revolution in language; and people now speak of Gurugiri, or profession of Guruhood.[5] Of all the means of earning money this profession of Guruhood is nowadays one of the best. In it the Paramârtha (the highest spiritual end) has joined with Artha (money), and from their union has been born an Anartha (evil). As a matter of fact, however, there has not been a union in the true sense between Paramârtha and Artha, and hence it is that this Anartha has come about; for a union between Paramârtha and Artha would have the effect rather of destroying than of creating Anarthas (evils).

However that may be, the community of Gurus who follow this profession is divided into two classes—namely, Prabhu (lord)[6] and Vibhu (omnipresent).[7] There is, moreover, another class which has taken the field recently—namely, the Svayambhu (self-existent). There is no need

[1] Attendants of Mahâdeva and Mahâdevî.

[2] The state of existence, consciousness, and bliss, which is the Brahman.

[3] India.

[4] Gurugiri.

[5] Though Guruhood can never properly be a profession.

[6] Vaishṇava Gurus.

[7] Referring to the Brahmos, who do not worship images or Brahman with form, but only the formless omnipresent.

to explain what the first two classes are, or of whom they are composed. The name Prabhu has come into use through the grace of Prabhus. Nowadays, if anyone appears to be at all out of the common, people at once say: "He is a Prabhu." As for the class of Vibhus, they are going to be Vibhu (etherealized) themselves through their constant efforts to show the Vibhu (the Omnipresent). Whether they be good or bad, the first two classes originally[1] based themselves on the Ṣhâstra. The third class which has succeeded them takes no heed, however, of any Ṣhâstra. "These sober men are learned men in their own estimation." "In their own estimation they are men of calm mind[2] and learning. They pretend to teach "Yoga." It is by long search in Purâṇas, historical works, and so forth, that one comes across the name of a Yogî here and a Yogî there. These had by centuries of Tapasyâ[3] at first acquired the title of "Muni" or "Ṛishi," and then after another hundred or thousand years received initiation in Yoga from a Devatâ, or some great Yogî like a Devatâ. But nowadays we have regular fairs of Yogîs on the riverside and in the field,[4] and we often hear it said: "Such and such a Babu has received Yoga from such and such a Babu." To-day a gang of men who are at heart atheists,[5] Chaṇḍâlas defiled by eating the leavings of women of the town, the handmaids of Piṣhâchas,[6] lapped in luxury, and, heedless both of Devatâ and Dharma, has taken the place of the true Yogîs of yore, on whose account[7] Ûrvaṣhî, Menakâ,

[1] Whatever be the subsequent developments leading away from Ṣhâstra.

[2] Dhîra—the first fruit of Yoga, and a quality highly prized.

[3] Devotion, austerity, study, meditation, etc.

[4] Hâṭemâṭhe. "In the fair and in the field" is a colloquial expression—that is, so-called Yogîs are available in any number at any place.

[5] Upanâstika—though they may not know it, or may pretend not to be so.

[6] Low, unclean spirits.

[7] That is, for fear of disturbing their Yoga.

Rambhâ, Panchachûḍa, and Tilottamâ,[1] were wont to hide the lustre of their world-enchanting beauty by the assumption of the forms of beasts and birds, and flee to the very ends of the earth. Lord of the Kali Yuga! mighty indeed is your unfailing power. In this (so-called) Yoga no Devatâ's name is mentioned. It has no form or Mantra; in short, it has little to do with worship.[2] Next, it has absolutely no concern with such things as distinction of caste and Varṇâṣhramadharma.[3] Its Sâdhana consists of inspiration and expiration of breath, and its results[4] are consumption, phthisis, or cough. Nowadays one meets a few such Siddhas[5] in every populous place, and as for Sâdhakas[6] there is no lack of them anywhere. Those who tread this path generally belong to the community of ease-loving people who are ignorant of the A B C of the Âryya Ṣhâstra, cast-offs of society with perverted intellects. The evil of all this is that such people and their male and female Gurus profess themselves to be followers of the Âryya Dharma.

A still greater evil is threatened by the fact that young men puffed up with their western education, but destitute of real worth, aimless and extremely lazy, show particular eagerness to learn this newly discovered Yoga, which presents itself to them as a religion[7] which may be followed without any labour, trouble, or cost to themselves. To avail themselves of such a golden opportunity, young men often leave their houses and roam about hills

[1] Celestial female spirits called Apsarâs, of surpassing beauty, who sometimes came to tempt the Munis and Yogîs, and thus to test the reality of their spiritual progress.

[2] Upâsanâ.

[3] Rules relating to caste (Varṇa) and stage of life (Âṣhrama; see Introduction). By these qualities (which are also those of the real Yoga) it is rendered attractive to those who have spiritual ambitions, but wish to avoid trouble.

[4] Siddhi.

[5] Persons accomplished in such pseudo-Sâdhana.

[6] That is, persons striving to be so "accomplished."

[7] Dharma.

near railway stations,[1] and on return they are often heard to say: "As I ascended the summit of such and such a hill I saw a great Yogî resplendent with light[2] lying in a state of ecstasy[3] in a cave. My heart melted at the sight. Silently I bowed to him and remained standing. After a short time the Yogî quietly opened his eyes; I again bowed to him. Immediately the Mahâpurusha[4] looked at me, and, affectionately and with a smiling face, said: 'So you have come, my child? I was very anxious for you; I have already known all about you by means of Yoga. I have myself a Guru in the Himalayas. Hark there, he is saying, my child, a future Yogî has appeared before you,' and so and so on." Sâdhaka, the "Yogî," who tells this story, is the future "Yogî" of whom you have just heard from the ghost Yogî (in the Himalayas).

Again, some people are heard to say: "Sitting in a forest a Yogî is singing to the strains of his vînâ,[5] and deer, tigers, elephants, and lions are embracing each other, and swooning away on hearing his song, and so on." The "Yogî" has renounced all and become a Sannyâsî, but has not been able to part with his dear vînâ.[5] Needless to say, that the "Yogî" who tells us the story has also a vînâ. These sham Yogîs are daily gaining mastery over the ignorant community, spreading the web of their charm, to the danger of even intelligent men.

Finding no other means of success, Mahîrâvana,[6] the wizard of Laṅkâ, at last deceived Hanumân by assuming the form of Bibhîshaṇa,[7] and entering into the camp, carried away Raghunâtha[8] and Lakshmaṇa[9] to Pâtâla.[10]

[1] Here follow some caustic and amusing passages on spiritual shamming. As the aspirants after easy Yoga are only making a pretence of "going into the wilderness," the railway station which brings them comfort and safety and affords the means of return must be near at hand.

[2] Jyotih. [3] Samâdhi. [4] Great man.
[5] A stringed musical instrument. [6] The brother of Râvana.
[7] Râvana's brother, who took the side of Râma.
[8] Râma. [9] His brother. [10] The nether world.

Similarly, the band of these wizardly unbelievers[1] are deluding and deceiving the faithful hearts of intelligent men by holding before them the standard of the Hindu religion. Thus creeping into society, they have spread their net so as to carry away to Rasâtala the Âryya Dharma,[2] which is full of real Siddhi and Sâdhana. Aryya society even now, I say, do not listen to the words of Mahîrâvana as though they were the words of Bibbhîshaṇa, the crest gem of devotees. Let not those who are enemies of Devatâ, of the Veda, and of Dharma, deceive you any longer by their talk about Yoga. Like Hanumân, you will practise Yoga at the door; but Mahîrâvana will on his part carry away from the inner apartment to Rasâtala the Sanâtana Dharma, which is as precious a thing in the temple of your heart as was Râmachandra to Hanumân.[3] We know that even in that case there is no cause for fear, for in that nether world[4] also Mother Bhadrakâlî is Herself the Saviour. We, however, are afraid, because we do not know how long it will be before we shall again see the face of Râmachandra. We, however, know this also that if the Mother has determined to destroy Mahîrâvana, then there is nothing which cannot happen in the kingdom of Mahâmâyâ, who makes the impossible possible.[5] Still we say, O Society! do not forget to be on your guard; do not bring death on yourself by giving shelter to the Dharmarâkshasa[6] in your house; do not, at this time when Dharma is being assailed, yourself attempt to weaken it.

Necessity has compelled us to say even a few words more than what is strictly warranted on the subject of

[1] Nâstikas. [2] The Hindu religion.

[3] Whilst Hanumân was keeping guard at the door of Râma's camp Mahîrâvana entered into it in the guise of Bibhîshaṇa, and carried away Râma to Pâtâla. [4] Pâtâla.

[5] That is, perhaps, these Mahîrâvanas have been only permitted to appear and take the sinful path that they may be eventually destroyed; for all is possible to Mahâmâyâ.

[6] Râkshasa, or demon, in the garb of Dharma religion.

Gurutattva. In conclusion, we say to the Prabhus and Vibhus,[1] who follow the Guru profession, basing themselves on Ṣhâstra, that they, too, are slowly approaching the condition of the Svayambhus, who compose the third class of Gurus. We are servants of the Ṣhâstra, and he who destroys its authority is to us an eyesore, however accomplished[2] he may be. To us nothing is of greater authority than the words of Bhagavân, who has Himself said, "He who performs religious acts according to his own will, and in violation of the rules laid down in the Ṣhâstra, will not merely fail to attain Siddhi, but will go to hell." Professional Gurus, although the root of your profession is the Ṣhâstra, its fruit, twig, leaf, flower, and all else are opposed to the Ṣhâstra.

Whenever you see a Ṣhishya, place, time, and person have no effect upon you; but taking him to be your prey, you pounce on his shoulders according to the rule—"should be eaten the moment when received." What Ṣhâstra authorizes you to do this? Even a deadly poisonous snake when it has bitten someone remains senseless and feverish for a whole week. It is generally at such a time that snakes are, through their want of power of movement, killed. Similarly, energy passes from the body of the Guru to that of his Ṣhishya at the time of initiation, even if the former has previously greatly performed Tapas.[3] In order to recoup himself the loss of this energy,[4] the Guru has to perform for a great length of time Tapas,[3] as also Puraṣhcharaṇa in the form of Japa[5] of the Mantra, which he has given in initiation. Thus only he can regain his normal state.[6] But you, the

[1] *Vide ante*, p. 89. [2] Siddha.

[3] Austerities, worship, and similar preparations undertaken with the view to kindle the fire of the Guru in the latter's body, and later to recoup the energy transmitted to the disciple.

[4] Tejas; the transmission of which is known as Ṣhaktisañchâra.

[5] "Recitation" of the Mantra according to the Ṣhâstrik injunctions. This, when done under certain prescribed conditions, is the rite known as Puraṣhcharaṇa. [6] Prakṛiti.

incarnations of abnormality,[1] are in the habit of granting initiation at the rate of ten or twenty a day, as animals are offered for sacrifice on the great Navamî[2] day. Race of Prabhus, the saviours of the helpless, can you say what will be your fate? In you are combined a venomous power to bite, and boa-like capacity of eating. You are shaking with the fever of delusion and stuffed with food up to the throat. O Prabhu! behold and see that the Prabhu (Lord) who punished the Kâlîya Snake[3] has to-day come to test your power and authority. Even now, while there is yet time, touch the beauteous feet of the lord of Lakshmî[3] and say: "Lord of the helpless, friend of the poor, I have reaped the consequence of disobedience to Thy commands. Destroy the sins of this sinner, who has sought protection at Thy feet, and punish him with the rod of Thy grace. Let me be blessed with the touch of Thy beauteous feet." And on your behalf we, too, say: "Bhagavân, the chief purpose of Thy play[4] is to lighten the earth of the weight of unrighteousness, which oppresses it in India. To-day the weight of the Gurus has become a heavy burden. All merciful Deva, who but Thee can remove it? The race of Âryyas is sorely oppressed with initiation; the waters of the Jumna are terribly poisoned by this deadly snake, which is the race of Gurus. O Lord, colour for once the gem on the head of this snake with the colour of Thy spotless lotus-feet, which are like red lotuses.[5] With a thrust of Thy feet

[1] Vikṛiti.

[2] The Durgâ pûja begins on the seventh lunar day of the bright fortnight, and lasts till the ninth or Navamî day, on which a large number of animals are sacrificed.

[3] Kṛishṇa, who killed Kâlîya. This was a demon in the form of a snake which lived in a lake. Its presence made the lake so poisonous that fish could not live therein, cows could not drink its water, and birds flying over it fell dead. Kṛishṇa jumped into the lake and subdued the serpent, and compelled it to return to the sea.

[4] Lîlâ.

[5] That is, the Devatâ is invoked to stand on the snake when the red painted soles of the Deva will be reflected in the gem on the head of the snake.

free the earth of the poison fang which is self-seeking and drive this snake from Jambudvîpa[1] to Ramaṇakadvîpa,[2] the seat of your everlasting Rasa festivities. Let men and women, boys and girls, bathe with faithful hearts in the waters of initiation and cool their minds and hearts. Himavân,[3] Nishadha, Vindhya, Sumeru, Malyavan, and many other mountains,[4] are situated in Jambudvîpa,[5] but, O Lord, no mountain is so unbearable[6] as this Guru profession.[7] We have heard that you held Mount (Giri) Govarddhana. This makes us hope that some day Thou wilt surely hold this profession (Giri) either by Thy foot or by Thy hand, for by the ill-fortune of India this profession (Giri) also has become Govarddhana, thus fostering the ignorant.[8] Thou didst uphold Mount Govarddhana in order to shatter the pride of the King of Devas.[9] Once again, O Lord ! Thou wilt have to hold it in order to shatter the pride of the King of the Kali Yuga. It was Thou who as Mount Govarddhana didst receive the worship of the herdsmen, and Thou Thyself must receive worship as Guru Govarddhana (increaser of the race of Guru).[10] The punishment of Kâlîya[11] and the upholding of Mount

[1] India.

[2] One of the seven islands. The author takes advantage of the etymological meaning of Ramaṇaka, or that which gives pleasure, to make reference to the pleasure of the Râsalîlâ.

[3] Himalaya. [4] Giri. [5] *Vide ante.*

[6] Kṛishṇa upheld Govarddhana when Indra deluged the surrounding country with continuous rain, and thus gave shelter to people and the cattle.

[7] Gurugiri; a play on the word Giri, which, as an independent word, means mountain, and as a suffix in Bengali means profession.

[8] A play on the word Govarddhana, which means that which increases (Varddhana) cows (Go). The ignorant are spoken of as a race of cows, the number of which is increased by these so-called but incompetent Gurus. [9] Indra (see *ante*, note 6.)

[10] Kṛishṇa must uphold the race of Gurus as he upheld the mountain. He must raise the race from their depressed condition. Then the race of Gurus will be worthy of worship, as was Mount Govarddhana after Kṛishṇa had raised it. The Gurus are compared to Govarddhana.

[11] See *ante*, p. 194, n. 3.

Govarddhana were both Thy play.[1] Now, O Thou who art full of play,[1] the field has been prepared for both these plays.[1] It remains only that Thou Thyself should incarnate. And to Thee, Daughter of the King of Mountains,[2] we say, O Mother! Thou hast said that a Guru who gives Mantra is also Thy father's Guru, and so stands to Thee as Thy grandfather. If, for fear of destroying the Gurus glory of the mountain-family of Thy father, Thou showest indulgence to this Guru profession, then we shall be obliged to stand before our Father, the Lord of Bhairavas, and the Dakshayajna[3] is the outstanding proof of the little forgiveness he accords to the family of his father-in-law.[4] And then the remedy will surely be attained. But in that case, O Mother! a blemish and rebuke will for ever attach to Thy father's family. Hence we pray you as a good daughter to find out a remedy for all this while there is yet time. Do you yourselves settle in private a question which concerns you privately?

"O Guru family! do not attempt to become a Guru in order to save Ṣhishyas, but prepare yourselves to become a Ṣhishya for your own saving. Then by the grace of Guru the world will become your Ṣhishya. Had you yourself learnt how to worship a Guru, to-day you would not have had to suffer indignities, moving from door to door amongst Ṣhishyas. If a patricide's son is educated after the notions of his father, he is sure to turn out a patricide himself. Similarly, by receiving initiation from a Guru like yourself, who is estranged from his Guru, your Ṣhishya has to-day become ready to ruin you. It is

[1] Lîlâ.

[2] The Devî Pârvatî, daughter of Himalaya, the Mountain King.

[3] The sacrifice of Daksha Ṣhiva's father-in-law, which the latter destroyed on hearing of the death of his spouse, the Devî, as Satî.

[4] A playful threat against the Devî. The author prays that She will remedy this evil of the Gurus. If She be unwilling to do so for fear of destroying the Guru glory of her father's family, well, the author will go to Her husband Ṣhiva, who, as the Dakshayajna showed, will not scruple to deal with this evil.

useless to mourn over this, for you are reaping the consequence of your own action. Had you yourself been Siddha,[1] or, at least, a Sâdhaka,[2] your Ṣhishya might some day have become a Sâdhaka. Had you been a servant of your Guru's house, esteeming it to be Vṛindâvana or Kâṣhî[3] itself, innumerable men and women would to-day have left Kâṣhî and Vṛindâvana that they might prostrate themselves in the dust at your door. But instead of that you are to-day a Guru only in name. Like a servant, you appear at the door of your miscreant Ṣhishya to receive your annual due from him, only to be driven away like a dog; or you heartily approve of his evil practices in the hope of eating the remnants of his food. Know that it is the powerful influence of the Kali Yuga which prevents a thunderbolt from falling on your head. Even here the sorrowful tale does not end. In luxurious feasts, where wine and women of the town hold sway, the Guru is to-day engaged in cooking, for in the opinion of the Ṣhishya the Guru is an hereditary slave bought for nothing. Dharmarâja,[4] Yamadeva! has hell become so full that it cannot afford room to these men, whose proper place is there? Save, O Bhagavân! This current of abominable sin will bring on a great untimely dissolution[5] and destroy the world.[6] Gurus! forgive us. We shall not draw this picture of hell any more. O Mother, Jagadambâ![7] Thou art the Mother of the World. Be Thy sons good or bad, all this, O Mother! is Thy play. We know that Thou canst never forsake us. Hence with tears in our eyes we say, O Mother! what play is this of Thine to throw Thy babes in arms in the dust? O Devî! beauteous with the dark hue of clouds laden with water! O merciful Mother! with a copious shower of mercy from that three-

[1] Perfected.

[2] That is, one seeking such perfection and power of accomplishment.

[3] That is, the town of Bṛindâban, sacred to Kṛishṇa and the holy city of Benares.

[4] A name of Yama, the God of Death.

[5] Mahâpralaya.

[6] Sangsâra.

[7] The Devî as mother of the world.

eyed spring,[1] the Devî Herself, which removes the three-fold sorrows[2] of the three worlds, wash away for once the mud of infamy which soils the Guru family in India; and showing Thy real self to Thine erring children, lift them to Thy bosom with Thy lotus-hands, which bestow blessing and dispel fear.[3] Paint, then, their soiled and vice-tainted eyes with the collyrium[4] of Thy love. O Thou, who grantest all desires! O Mother! who art the highest object of all desires,[5] Thou art all to Ṣhiva and the most precious to His heart. If to-day Jîva Thy son is able to hold those Beauteous Feet, the treasure which even Ṣhiva by His Sâdhana seeks to gain, then, O Queen of queens of the Universe,[6] of what can he be in want? What poverty is it which can then oppress him and drive him to take (humble) stand at the door of his Ṣhishya? O Mother! stand forth as Mother taking up Thy son in Thy arms. Let all the world touch Thy son's[7] feet after it has first rested at Thy feet. Make the world of Ṣhishyas know that in order to understand what a Guru[8] is, one must know Thee first, and that Guru, who is only Thyself in a loving form, is weightier[9] than Thee. And let them hear the most secret and profound converse between Thee the Mother and Thy son, that loving and endearing welcome, which is Mantra. To hear and understand this is to destroy the discipleship of the Ṣhishya, the Guruhood of the Guru, the Mantra-nature[10] of Mantra, and the strife and

[1] Her three eyes are compared to a spring of water.

[2] Âdhyâtmik, or mental and physical troubles; âdhibhautik produced by the world, other men, animals, etc.; âdhidaivik, or danger from Devas and Spirits.

[3] The Devî's hands are represented making the gestures (mudrâ) of granting boons (varamudrâ) and dispelling fear (abhaya mudrâ).

[4] Añjana, used to clear the vision.

[5] Paramârtha svarûpinî. [6] Râjrâjeṣhvarî.

[7] The Guru. If people get faith in the Devî, then they will respect the Guru. [8] *Lit.* gurutattva.

[9] Gurutara; a play on the word Guru, which as a noun means "spiritual preceptor" and as an adjective "heavy"—that is, being greater. [10] Mantrattva.

struggle to attain to Thee. With such destruction all disappears in that unity which is the great truth that 'when all is gone Thyself alone remains.' Let us sink in the unity which is Gurutattva, Mantratattva, and Thy Tattva. If, however, it causes Thee great pain to destroy these three Tattvas which are so dear to Thee, then be Thou at least gracious to make us understand that[1] which the destroyer of Kâma[2] has himself described as follows in the Kâmâkhyâ Tantra: 'The Devî's favour must be secured first, and then the favour of Ṣhrîguru. After this, there is generated single-minded devotion to the lotus-feet of the Supreme Devatâ, through the influence of the great Mantra, which issues from the Guru's mouth. That single-minded devotion makes the Sâdhana pure; out of that pure Sâdhana arises pure knowledge; and that pure knowledge leads to the attainment of the highest liberation of Jîva. This is the truth. This is the command of Ṣhâstra.'"

The Characteristics of Disciples.[3]

Nowadays, as there is no one to criticize the editor of a newspaper, whilst the latter criticizes the whole world, so there is none to criticize the characteristics of Ṣhishyas whilst they criticize all Gurus.[4] Just as no one who stands by the side of the sharpened hundred-tongued quill of the editor has the right to say anything about him, so the race of Gurus when standing before the Ṣhishyas, so heroic in speech, can say nothing. For to the single tongue of the Guru there are a hundred of the Ṣhishyas. At the most the Guru will perhaps try to

[1] Literally, the tattva.

[2] Ṣhiva, who destroyed Kâma, the God of Love, with a flash of fire from His third eye when the latter sought to destroy Him from His Yoga, that He might unite with His spouse Pârvatî for the creation of a son (Kârttikeya).

[3] Ṣhishya.

[4] After administering due rebuke to the Gurus for their incompetency, the author proceeds to deal with the failings of the present-day disciples.

explain one or two things to the Ṣhishya in a few words in Sanskrit, but then the Ṣhishya will most probably drive him away with his ridicule in English. The Ṣhishya will test the Guru on the touchstone of Ṣhâstra, but the Guru will stare blankly at the gilt on the Ṣhishya, for Jnâna[1] is all that the Guru possesses, whilst the Ṣhishya is strong with the weapon of Vi-jnâna.[2] Society complains that it is no longer possible to obtain a Guru such as the Ṣhâstra indicates. From this it would seem that there is now no want of Ṣhishyas, who are competent to be such according to the Ṣhâstra. We are, however, ourselves at a loss to know whether it is the Guru or the Ṣhishya who is the more rare to find. Even to-day it is not impossible to find ten good Gurus out of every hundred. But does one find even a single Ṣhishya out of a thousand who is competent to be a disciple according to the Ṣhâstra? Whatever is necessary in any fashion, for any purpose or in any place in this universe has been provided for even before its creation by the Mother. It is impossible that She who has been careful to create the mother's breast with its milk, which provides food for the baby after birth, has not created competent Gurus for religious-minded Ṣhishyas. As a matter of fact, just as competent Gurus are never in want of competent Ṣhishyas, so competent Ṣhishyas are never in want of competent Gurus.[3] The Ṣhâstra has, therefore, said, "In the matter of Devatâ, Tîrtha,[4] Dvija,[5] Mantra, Daivajna,[6] medicine and Guru, each person achieves results therefrom according to his thought; that is to say, one achieves visible results in proportion to one's faith in them. Nowadays many people have acquired the habit of despising the race of Gurus on the supposition of their being incompetent.

[1] Spiritual knowledge which produces liberation.

[2] Scientific and artistic knowledge.

[3] It is a common saying that he who is fit for and truly deserves a Guru will surely find one.

[4] Place of pilgrimage; here the efficacy which is attributed to it.

[5] A twice born; here a Brâhmaṇa. [6] Diviner, foreteller.

But how many of these people consider whether they themselves are competent to become Ṣhishyas? Considering the amount of competence which you and I possess, it is sheer presumption on our part to deem the entire race of Gurus to be incompetent. Boys and young men stirred by the recent agitation over the subject of the Sanâtana Dharma[1] and whose meagre equipment consists of a knowledge of such matters as history, fiction, novel-writing, and of acting and the like, are busy in the occupation of selecting Gurus. A section of them have come to the conclusion that by "Guru" is meant "a prince of Yogîs sitting with closed eyes in the lotus posture[2] on the snowclad summit of the Himâlaya, or in a solitary mountain cave, or in a thatched hut in the midst of some great forest outside the pale of human habitation, and surrounded by tame[3] wild animals." I admit that such a person is a good Guru, but of what avail is he to you or me? True that an infinite store of precious gems exists in the womb of the unfathomable sea, but of what use is it to you or me? What can you or I expect from him who has forgotten the dualistic waves of the ocean, and has sunk to its depths wherein is the monistic truth?[4] True that I am thirsty, and am standng on the bank of the river, but the water lies at a great depth below the top of the bank. I cannot cross that steep mountain-like formidable shore and descend into the water, and yet my life cannot be saved without it. What is to be done in such a case? Am I to beg water of one who has sunk and lost himself in the mid-current of the river, the flow of whose sense functions have mingled with that current of the river; who, though he is "who" to me is no longer "he" to himself? Am I to beg of one who will not deign to turn his eyes even if countless Jîvas like myself were to

[1] The Hindu religion.

[2] Padmâsana, a common form of Âsana in Yoga.

[3] Wild animals do not fear or hurt the Yogî.

[4] Which is the state of the Yogî. He who can help the dweller in a dualistic world is he who is himself a part of it.

break their heads on the bank? To him it is nothing whether the world is safe or the great dissolution[1] untimely threatens. The entire universe has not the value of a straw to him. Can you and I expect to be reckoned as even atoms in his eyes? I can get water from the man who has crossed the shore and descended into the water, but has not yet reached the bottomless stream. For us and the ordinary people the Ṣhâstra has therefore said, "and a householder who knows the import of all Ṣhâstras is called a Guru," and again, "a Guru for rites relating to Devas, Pitṛis, or both, should be a householder and fellow-countryman." To him who has risen above false dualism the relation of Guru and Ṣhishya is nothing but a flower in the ether.[2]

Many people are willing to take initiation only if they can get householders like Yâjnavalkya or Vaṣhishṭha for their Gurus, otherwise not. But they do not stop to consider that in order to obtain such Gurus they themselves must be Ṣhishyas, like Râjarshi Janaka,[3] or Bhagavân Râmachandra.[4] Doubtless everyone has his ambitions, but if they exclude the bounds of possibility men call them mad. If one proceeds to read fiction without understanding it, one is reduced to the plight of Duryyodhana in the court of Yudhishṭhira's[5] Râjasûya[6] yajna. To fasten one's heart in the mould of novels and fulfil its unreasonable desires, and to acquire competence from Siddhi and Sâdhana by seeking shelter at the feet of Guru,

[1] Mahâpralaya.

[2] Âkâṣhakusuma; the sanskrit form of the expression "castle in the air."

[3] Sitâ's father; Râma's father-in-law.

[4] Son of Dasaratha, hero of Râmâyana, incarnation of Vishṇu.

[5] When Yudhishṭhira did the Râjasûya Yajna, a Gandharva prepared for him a carpet, the design on which was so natural that in crossing the room in which it was, Duryyodhana took a tank which was represented on it to be real water, and tucked up his clothes lest they should be wetted, on which all the assembly laughed, to the discomfiture of Duryyodhana.

[6] A great sacrifice performed by a universal monarch at the time of his coronation as a mark of his undisputed sovereignty.

are not one and the same thing. Only such a man who has gone into the water can do me good as can come out of it, and either bring water to me who am on land, or can take me with him from the land to the water. There may be countless Siddhas[1] who are lying submerged in the water, but there is no means by which I may derive any benefit from them. But I shall be gratified if I get a kind-hearted person who is half-sunk or almost sunk, or has just entered into the water. Hence for all persons belonging to the household Âṣhrama, householders make the best Gurus. Some people, again, think that one should not take initiation from a Guru without first gauging the extent of his knowledge and intelligence. It is difficult to restrain one's laughter at this idea. If before going to school a boy can measure the extent of his teacher's knowledge and intelligence, then what is the necessity of his going to school at all? One must make an offering of one's ignorance to whomsoever one accepts as one's Guru. This is the natural law in the world of Guru and Ṣhishya. Unless one is ignorant, there is no necessity to take a Guru. The Ṣhâstra therefore says, "I bow to the Guru by whom is opened with the collyrium-stick[2] of knowledge the eye blinded by the darkness of ignorance." To desire to test the knowledge and intelligence of the Guru is tantamount to the wish to see that which our parents have done in their childhood. As notwithstanding that parents have at one time been children, they are already youths when they become parents; so in spite of a Guru having been ignorant at one time, he is already an unfathomable sea of knowledge when he initiates you or I; otherwise, if the Guru who is to impart knowledge to the Ṣhishya is himself ignorant, it is impossible to be initiated by him. I can examine only that subject of which I have knowledge. But to proceed to examine a subject of which I know nothing is tantamount

[1] Perfect men who have attained Siddhi.
[2] Añjana, which clears the vision.

to exhibiting my own ignorance. Maybe that I am a passed degree-holder in many subjects. But does this entitle me to be an examiner of a Guru? Perhaps the Guru is not a passed degree-holder like myself, but what of that? I am, despite of my being well educated in all subjects, a perfect ignoramus in the field of Sâdhana, and the Guru is, notwithstanding his ignorance of all subjects, a past master[1] in Siddhi and Sâdhana. What I have to learn from him is unknown to me even in dream. It is, therefore, the height of impertinence, presumption, and foolishness on my part to try, blinded as I am by the vanity of worldly knowledge, to test that spiritual knowledge which is the possession of the Guru. There is nothing which I can teach the Guru, but my own knowledge is so little that I can spend a life-time in seeking to increase it.

There is, moreover, another class of men who are charmed by the glamour of love-maddening plays, or by speech or writing, and are anxious to become Dhruvas[2] or Prahlâdas[3] ten times every hour. Yoga, Yajna, Tapasyâ,[4] and such other things, again are eyesores to them. They think in their minds: "I will melt Hari by weeping tears of play,[5] whether my mind and heart possess even a smack of devotion or not. I will be in the world an ideal devotee, for I have heard that a devotee does not require to perform Japa,[6] Tapas,[7] worship, adoration, or anything of the kind." All talk of knowledge is, as it were, forbidden by their Dharma. For the fruit of knowledge is liberation, and as Vaishṇava books say "Devotion[8] is superior to knowledge,[9] and liberation[10] is its handmaid," they are devotees, and do

[1] Literally, Mahâmahopâdhyâya—that is, a great Paṇḍit.

[2] Raja Uttânapâda's son, a great devotee for whom Vishṇu made the Dhruvaloka. The Pole star is called Dhruva.

[3] Son of Hiraṇyakaṣhipu, and a great devotee of Vishṇu.

[4] Yoga, sacrifice, austerity, etc. [5] That is, by feigning weeping.

[6] Recitation of Mantras (see Introduction).

[7] See *ante*, note, p. 65, n. 9. [8] Bhakti. [9] Jnana. [10] Mukti.

not want liberation. It is as if liberation were prostrating itself in the dust with tears in its eyes before them, praying that it be accepted, and with annoyance they say: "Be off! We don't want you!" Nowadays such men are found in abundance in quarters where live unbelievers[1] in disguise, who carry the banner of Hinduism, but are actually devoid of all Dharma.[2] Whatever be the acts of unrighteousness they may commit, they are found not guilty, and acquitted on their performing Saṅkîrtana[3] to the accompaniment of a Khola[4] in the evening at the close of every week. In their opinion any Mantra or form of worship other than this "cry of Hari in a tumult"[5] belongs to the province of the lowest grade of worshippers. However that may be, through the indifference and shortsightedness of preachers of religion (Dharma), and the strong forbearance of the Âryya Society, which nothing can move, this community is daily receiving such indulgence that the creation of a Non-Âryya Society—in fact but dubbed with the name of Âryya Society—is undoubtedly inevitable. The band of these pseudo-Prahlâdas[6] think that all Gurus are like Shaṇḍa and Amarka,[7] and cite the case of Prahlâda to show that there is no necessity to take a Guru. They, however, do not stop even once to consider that if everyone can be a Prahlâda by becoming a devotee in this fashion, why then has there been only one Prahlâda during all these ages? In the infinite world of moving and unmoving things infinite numbers of devotees to Bhagavân have been born. But

[1] Nâstika. [2] That is, who really do not belong to it.

[3] Dancing and singing the name of Hari (Vishṇu), as Vaishnavas do.

[4] An elongated, drum-shaped, musical instrument used in Saṅkîrtana. The reference is to Brahmos, who hold weekly prayer-meetings after the manner of the Christians.

[5] Gole Haribol—slang for doing a thing perfunctorily—*e.g.*, where a large number of people cry Hari together, one of them may himself cry without care or heart for what he does and without notice.

[6] See p. 104, n. 3.

[7] Gurus to whom Prahlâda's father sent him for education, and who tried to dissuade Prahlâda from worship of Vishṇu.

why has there not been born another like Prahlâda? Why has not Bhagavân stood before any other devotee in the form of half-man, half-lion?[1] Is devotion to Bhagavân (it is said) so partial towards one party that it cannot reveal its own power[2] to any person other than Prahlâda? If the respect that is paid to Prahlâda is due to this sort of devotion, then it is difficult to count the number of Prahlâdas which exist in this Sangsâra.[3] Herein a little knowledge of the truth as told in the Ṣhâstra is necessary.

Unable to bear any longer the oppressions of Hiraṇyakaṣhipu, Brahmâ and other Devas sought the protection of the Lord of Vaikuṇṭha. Bhagavân said to them: "Wait a little time more. So long as he does not become the enemy of his own self (Âtma), the store of his sins will not be full, and I, too, shall not be able to destroy him." The Devas were astonished, and asked: "Lord, a Jîva never becomes an enemy of his own self. How then can this be possible?" Bhagavân replied: "You need not be afraid; it is the self indeed which is born as a son,[4] and I myself shall take birth as his son." The Devas understood the plan of the crest-gem of the cunning[5] and were assured. In order to accomplish the purpose of the Devas, Bhagavân incarnated Himself as Prahlâda as a son of the King of Daityas[6] in the womb of Kayâdhû. Now, is it not beyond the possibility of even a dream that that which happened to Prahlâda, the incarnation of Bhagavân Himself in the form of a devotee, should happen to you, me, or anybody else? Because He showed a divinely brilliant example of an unflinching devotion to Himself by His incarnation as a devotee in order to create a feeling of enmity in Hiraṇyakaṣhipu, is it possible that you and I should

[1] Vishṇu took this form as Nṛisingha avatâra to destroy Prahlâda's unbelieving father for his persecution of the latter on account of his devotion to Vishṇu.

[2] Vibhûti.

[3] That is to say, there are innumerable Prahlâdas in it.

[4] The father is born as the son.

[5] Chakrî.

[6] Hiraṇyakaṣhipu.

show the same ? Hari, Hari, Hari ![1] If this could happen, why should He Himself have incarnated as Prahlâda ?

And did He, on being incarnated as Prahlâda, show His devotion without first taking a Guru ? Those who are ignorant of the Ṣhâstra may easily come to the conclusion that Prahlâda had no Guru. But learned men and Sâdhus conversant with Ṣhâstra know that when Hiraṇyakaṣhipu was away from home and in war the King of Devas[2] stole away Kayâdhû[3] from the unguarded Daitya City with the object of destroying her and the child in her womb. On the way Nârada, the Divine Ṛishi, questioned him, saying: " King of Devas ! why this wickedness in taking away a woman with child ?" Indra replied with confidence: " O thou whose wealth is Tapas,[4] the kingdom of Devas is on the point of being utterly destroyed by Hiraṇyakaṣhipu's oppression. If after this the father and the son unite to commit oppressions, the three worlds will be destroyed. From fear of this I have determined to kill the Daitya's Queen along with the child in her womb, for I do not see any other means of averting the danger." The Divine Ṛishi laughed and said: " King of Devas, stay your hand. This child has been conceived, and will be born for the very purpose of bringing to an end the oppressions of Daityas. You have no need to destroy the child in the womb, for this child is destined to reinstate the tutelary goddess of good fortune[5] of the race of Suras." Trusting the Ṛishi's words, the King of Devas released the Daitya Queen, and went away to his own place. Kayâdhû then fell at the Ṛishi's feet, weeping, and said: " Lord, seeing me helpless, the King of Devas stole me away, and now through your grace I am safe from him; but how can I now go to the Daitya City ? Even if a chaste woman

[1] Equivalent to the English exclamation " My God !"
[2] Indra. [3] Hiraṇyakaṣhipu's wife.
[4] Austerity, devotion, study, self-restraint, etc. (see Introduction).
[5] Lakshmî.

of respectable family thus falls into the hands of an enemy, no one believes that she remains inviolate. Moreover, if the King of Daityas comes to know of that which has happened, he will most surely abandon me. O Lord! of what use is life to me if it be made unbearable through public calumny, abandonment of my husband, and the burden of pregnancy? But how, on the other hand, can I surrender a body which bears a child? Father! save me from this terrible dilemma." Seeing the Daitya Queen to be in such great danger, the Divine Ṛishi said: "Mother! fear not that your virtue may be impugned; for that I am your witness. For the present do you stay in My hermitage until Hiraṇyakaṣhipu, your husband, returns. Then you will go with him to the Daitya City." Approving of the Divine Ṛishi's assuring words, Kayâdhû stayed in Nârada's hermitage, during which time He explained to her, at her request, the Yoga of devotion[1] to Bhagavân. Bhagavân, incarnated as a devotee, took Nârada, the Guru of Devas, as His Guru, and Himself practised the Yoga of devotion[1] to Himself while still living in the womb. The effect of that devotion[1] was the assumption by Bhagavân of a half-man, half-lion form.[2] Now, seeing that Bhagavân Himself, the treasure which all devotees worship, made His own devotee[3] His Guru, whilst learning devotion to Himself, it is the height of ignorance to say to-day that Prahlâda had no Guru. Bhagavân is almighty. It is not possible that He who could burst through a crystal column and assume a wonderful half-man, half-lion[4] form, full of brilliance, could not preach the Yoga of devotion to Himself without instruction from a Guru. But still, in order to uphold the honour of Ṣhâstra, the Guru of the three worlds became a disciple[5] Himself, and making His own disciple His Guru whilst He lived in the womb, He issued from it

[1] Bhakti.
[2] Narasingha, in which He appeared to kill Hiraṇyakaṣhipu.
[3] Nârada. [4] Narasingha. [5] Ṣhishya.

as a Siddha.[1] Now, Sâdhakas should understand that even He, devotion to Whom, even when simulated,[2] makes us proud, carried out an intricate scheme by making the King of Devas into an instrument for upholding the glory of Guruhood, and yet to-day we imagine Prahlâda an ordinary son of a Daitya, and proceed to quote him as a precedent on the supposed ground that he had no Guru.[3] Marvellous is our audacity! Marvellous also are our intelligence and education, and marvellous, too, will be our inevitable downfall! Hence we say, do not imagine yourselves to be new Prahlâdas, mistaking a play of Daityahood to be one of Devahood, and a play of Brahmahood to be one of Jîvahood.[4] Do not thus be foolish according to the wish of Îṣhvara.[5] Dwarfs that you are, do not stretch out your hands to catch the moon; mere flies that you are, do not jump into a pit of flaming fire, where you will be reduced to ashes.

There is also another class of persons who think that a man can never be a man's Guru; that a man's Guru is Îṣhvara, and that to obey Him means to follow the teachings which He from time to time gives through the dictates of our intelligence and our heart. These people consider Nature (Prakṛiti) to be the Supreme Guru. Mountains, woods, groves, clouds, lightning, rivers, seas,

[1] One who is perfect.

[2] Men pretend to be devoted to Him, and take pride in showing themselves off as devotees, so great is the glory of Him to Whom they offer their simulated devotion.

[3] That is, because after His birth there is no mention of His having a Guru. But Prahlâda was Vishṇu, and had a Guru when in his mother's womb—namely, Nârada—for the latter gave the mother instructions, which the child heard. So also Abhimanyu, Arjuna's son, learnt the art of warfare in his mother's womb.

[4] That is, do not misunderstand. This was an exceptional case, due to the fact that Prahlâda was not a Daitya, but Deva; and not a mere Jîva, but Brahman.

[5] All which is done, whether by way of wisdom or folly, is done at Îṣhvara's command. Perhaps the meaning also is that in so far as Îṣhvara is the creator, His desire as such is that men should not follow the path of liberation, but maintain the Sangsâra.

and lakes are all Gurus according to them. But we hold that a conscious human society cannot be built with the aid of such unconscious things. Unaided Nature[1] can be the Guru of trees, creepers, birds, and beasts, but never of men. Immediately a cow brings forth a calf, the latter rises up and seeks its mother's udder according to the law of Prakṛiti (Nature); but on the birth of a human child the loving mother must forget the pains of labour, and with her own hand hold her breast up to its mouth, otherwise its desire to drink its mother's milk is not gratified. A calf one month old will, if thrown into water, easily swim across it according to Prakṛiti's teaching. But throw a boy of ten or even twenty years of age into water, and (unless he has learnt swimming from another man) he will founder and die. Sâdhakas should know that it is the same people who through their rejection of a human Guru, and dependence on Nature[1] as their guide,[2] have been reduced to such miserable plight in the waters of a mere tank, who are prepared to cross the ocean of existence ten times every half an hour in the name of Prakṛiti-Guru, and who also call on others to accompany them. If your desire to emulate birds and beasts were one which was capable of fulfilment, then, O Ṣhishya of Prakṛiti![3] your body also would have been similarly built. In fact, you do not understand Prakṛiti, whose Ṣhishya you boast yourself to be. This is greatly to be regretted. What Jîva is there in this Universe who is not a Ṣhishya of Prakṛiti? From the appearance of a Jîva to his reabsorption in Parabrahman every faculty or act of body, speech, and mind is regulated according to the law of Prakṛiti. It is neither the mark of intelligence to say, nor is it the teaching of Ṣhâstra, that the four faculties of eating, sleeping, fearing,[4] and of sexual

[1] Prakṛiti. [2] Guru. [3] Disciple of Nature.

[4] Bhaya—this is a common, though to us a peculiar, classification of faculties. Fear is considered inherent in the Jîva's nature, and he can no more shake it off than he can shake off the desire to eat and sleep, etc.

intercourse, are alone governed by Prakṛiti. Bhagavân Himself has said to Arjuna: " Jîvas follow their individual Prakṛiti (Nature). How can it be forcibly suppressed ?[1] A person is born in a particular caste according to the decree of fate[2] and the fruits of his action[3] in previous lives. He can only attain Siddhi through the Âchâra[4] and Mantra in which he has been initiated by Prakṛiti.[5] The Ṣhâstra says that he whom Prakṛiti has made a Brâhmaṇa must attain the state of Brahman through the Âchâra[4] of a Brâhmaṇa. Just as looking at things from their gross aspect it is impossible to turn a beast into a man, so also if their subtle aspect be considered it is impossible to convert a Chaṇḍâla into a Brâhmaṇa.[6] Had Prakṛiti surrendered all Her claim on a Jîva after his birth, then it might have been possible some day to bring about such a change of caste. But when Prakṛiti does not release Jîva, but, on the contrary, his relationship with Her subsists till the moment immediately preceding complete liberation, it is by no means possible to avoid Her rule. According to the ordinance of Guru Prakṛiti, an unconscious hill or mountain can never be the Guru of a conscious man, and thus take the place of a conscious human being. But it is also a wonderful freak of Prakṛiti Herself that one who is himself a man can feel ashamed to call another conscious man his Guru, but feels not the least shame in calling an unconscious hill or mountain such.

Some people, again, conclude that if work is truly done by the potency of Mantra, there is no necessity to take a

[1] Nigraha. That is, Nature cannot altogether be crushed. It will recur. It is only by the slow process of Sâdhana that it can be modified.

[2] Adṛishṭa. That is, the unseen cause of that which makes him what he is and impels his action. [3] Karma.

[4] The way or practice which he as a member of such caste and holding such and such a position in it has to follow.

[5] That is, Nature has made him Adhikârî for a particular Âchâra or Mantra. Nature here is only the resultant of his previous Karma.

[6] That is, from one of the lowest castes into the highest.

Guru. Why should not a Mantra taken by one's own self from the Ṣhâstra lead to Siddhi? Although we have indirectly answered this question while discussing the subject of Gurus, yet we ask, Why should not such people also hold that the potency of Mantra[1] is without effect where a Guru is not taken? For the necessity of taking a Guru is as much asserted in the Ṣhâstra as the potency of a Mantra. What sort of faith is it which accepts one part of the Ṣhâstra and rejects another?

The Ṣhâstra says: "All Japa is based on initiation, all Tapasyâ[2] is based on initiation. It is under the shelter of initiation that one should live in Brahmacharyya, Gârhastha, and Vânaprastha Âṣhramas.[3] O Beloved Devî! the performance without previous initiation of Japa, Pûjâ,[4] and so forth, is like the sowing of seeds on a rock. As such seeds will never bear fruit, nor will such acts. O Devî! an uninitiate attains neither a good state[5] nor Siddhi. For this reason one should by all means receive initiation from a Guru. If a person dies uninitiated, he goes to the Raurava Hell. One should therefore take care to receive initiation from a Tântrik Guru. If a man without being initiated by a Guru takes a Mantra which he reads in a book, then even a thousand Manvantaras[6] will not end the sufferings in hell of that worst of men. O Queen of Devas! initiation taken according to the Ṣhâstra at once consumes lakhs[7] of sins and crores[7] of greater sins.[8] It does not become an intelligent person to say that because when a lamp is lighted a man can see things for himself there is therefore no necessity to light the lamp. If a Sâdhaka has acquired the necessary Ṣhâstrik competence,

[1] Mantraṣhakti. [2] See Introduction and *ante*, p. 107, n. 4.
[3] See Introduction. [4] Ceremonial worship.
[5] Sadgati: a better state than that which he possesses.
[6] A Manvantara is the one-fourteenth part of a Kalpa, or day of Brahmâ, which is 4,320,000,000 years.
[7] A lakh equals 100,000, and a crore equals 10,000,000.
[8] Sins are divided into upapâtaka (venial sins), pâtaka (greater sins), and mahâpâtaka (great sins), though generally the classification is into the two last classes.

he can by virtue of Mantraṣhakti[1] endow even an unconscious image with consciousness.

But in order to awaken Mantraṣhakti[1] a Guru is, like a lamp, necessary. It is true that the work will be done by the Mantraṣhakti, but who but a Guru has the power to awaken it? Just as a wick can, when lighted, burn and illuminate according to the quantity of its combustible substance, but in order to light it another flame is required, so similarly for the uninitiated a Guru in whom there is Divine Power, Sâdhana and Siddhi is necessary. Such powers, however, exist in conscious beings only, and not in unconscious things. Among conscious beings also they can exist only in a Devatâ who is fully conscious, or in a Devatâ-like great man. This is why the Ṣhâstra ordains that a Siddha or Sâdhaka man should be taken as Guru, and not creepers, leaves, hills, or mountains. Whatever may be the process, such initiation and Sâdhana as are spoken of in the Ṣhâstra can never be accomplished without a Guru. It is true that the account of a country contains descriptions of its roads, but if a person is suddenly faced by a danger in the midst of these roads, how is he to be saved? As none but he who is fully acquainted with the road can know how to save him, so, although the Ṣhâstra contains accounts of Sâdhana and Siddhi, yet when some superhuman[2] difficulty arises in the course of Sâdhana, none but a Guru can save from it. The Ṣhâstra has therefore said: "If the Ishṭadeva becomes wrathful, the Guru can save a Sâdhaka; but if the Guru becomes angered, neither the Ishṭadevatâ alone nor even all Devatâs together can save him." The meaning of all this will not probably be understood in a society without Sâdhana, but even now in India incidents frequently occur which reveal the truth of these infallible commands which have issued from the beauteous mouth of Bhagavân Himself. Many Sâdhakas who have reached

[1] The power inherent in, or which more strictly is, Mantra itself.
[2] Daiva.

a high stage of development are yet overthrown by the displeasure of the Guru, notwithstanding their good equipment of Sâdhana, and become as low and destitute of lustre as stars which have fallen from the firmament. Again, we often see persons without Sâdhana or purity of body, speech, or mind, without, in fact, anything to speak of in the way of Sâdhana or worship, but who have ever in their mouths the cry, "Victory to Thee, O Guru! O Ṣhrîguru!" both in prosperity and in adversity. And yet by the mercy of Her who is merciful, that Sâdhaka easily acquires by his worship of Her in Her aspect as Guru, but for a very short time, the fruit which he could not acquire by lifelong worship of Her in Her aspect as Ishṭadevatâ. He whose heart constantly rings with the triumphant clarion call to Siddhi[1] through austere Sâdhana, whose heroic feet are restless to dance a leaping[2] furious dance in the field of battle, full of horror and intense darkness, and whose strength of Siddhi is ready, and is, as it were, roaring thunder for the shattering of the formidable army of Sangsâra with its six divisions,[3] such a man knows that the triumphant and heroic son of Bhairavî[4] of Victory is unconquerable in the three worlds solely by virtue of his possession of the Supreme Weapon[5] of devotion to Guru. He alone who is ready to pass through that ordeal of burning fire knows that "the word of Guru is true and everything else is false." The Ṣhâstra says: "If the Guru gives a command which is even contrary to the Tantra Ṣhâstra, that command must be considered approved of by the Veda like the words of Mahârudra."[6]

When all earthly means fail: when Ṣhâstra shrinks

[1] Calling upon Siddhi to come to the Sâdhaka. [2] Uttâla.

[3] Six enemies or sins—lust (Kâma), anger (Krodha), greed (Lobha), delusion (Moha), pride (Mada), envy (Mâtsaryya), which are here compared to the six divisions of the army, the Sangsâra, which is to be conquered.

[4] The Devî, as spouse of Ṣhiva the formidable (Bhairava).

[5] Brahmâstra. [6] Ṣhiva.

back and Ṣhâstra[1] is robbed of its power; when even the Devatâ, with uplifted hand to bless, checks Her indomitable will and stands back; when in that terrible and pitiless great cremation ground,[2] where horrors do a frantic dance, there is, despite the presence of the all-good Mother, nothing in all the infinite world which for our safety we can call our own; in that deep darkness of a new-moon night, haunted with destructive Bhairavas, Vetâlas, Siddhas, Bhûtas, Vaṭukas, and Dâkinîs[3]; when even the fire of the Sâdhaka's austere Tapas[4] is dimmed, and the firm and heroic heart of even the great Vîra[5] shakes with fear; when even the intricate bonds of the Sâdhaka's posture,[6] on the back of the corpse which is awakened by Mantra, is loosened[7]; when with a fainting heart the Vîra[5] feels as he sits the earth quake furiously under him; when without means of rescue he is about to fall and be crushed; when he is overtaken by the swoon of death—if even at such times the Sâdhaka but freely and with full confidence opens his heart but once, and extends his uplifted hands, saying, "Save me, I pray thee, O Gurudeva!" then the Mother of the world, who is Herself the Guru, at once forgets all his faults, dispels all his difficulties with Her glance, and stretching forth ten hands instead of two, says: "Come, my child, there is no more fear," and blesses the Sâdhaka by raising him to Her assuring bosom. On that day the Sâdhaka also puts to its final test the question whether Guru is greater or the Mother is greater.[8]

[1] There is here a play on the words Ṣhâstra and Ṣhâstra: the first meaning Scripture, and the second arms, or here religious rites, by which the spiritual combat is won. [2] Ṣhmaṣhâna, where corpses are burnt.

[3] Various terrible spirits whose assaults the Sâdhaka during his Sâdhana suffers, and resistance to whom proves his worth.

[4] Devotion, austerity, etc. (see Introduction).

[5] Literally, "Hero"; here one who follows the Tântrik Vîrâchâra.

[6] Padmâsana, or "lotus-seat," on the back of the corpse on which his Sâdhana is done.

[7] From fear, or due to the moving of the corpse through force of the Mantra.

[8] This idle question will be solved in the realization of their unity.

Hence I say, O brother Sâdhaka! when will that day come to you, the day on which the Guru will merge in the Mother's self,[1] and you will be beside yourself in that maddening joy which is born of that union? O All-Merciful Mother! turn for once Thy merciful glance, brighten for once the fire[2] in the heart of the Sâdhakas of Thy beloved Bhârata,[3] and grant full success to the Sâdhana of Thyself as son by appearing before him as his Guru in Thy aspect as Father and in Thy aspect as Mother, so that as servants bound to Thee by that grace of Thine we may dance with joy and sing:

"None beseeches Thee, O Shyâma! Thyself fulfillest Thy own desire. Thou weepest also just as Thou laughest in the intoxication of Thy happiness."

There is, however, a class of inquirers into Ṣhâstra who encourage themselves with the notion that they will set their minds to Siddhi and Sâdhana in old age, after their intellect has been matured by knowing, hearing, and assimilating the views of all Scriptures. From the energy which these people display it would seem as if great men, such as Mârkaṇḍeya, Dadhîchi,[4] Valirâja,[5] and Bhîshmadeva,[6] who enjoy eternal life, belong to their community, and that death finds no place in their nativity.[7] It is with an eye to this class that poets have said: "It is only ignorant boors[8] who think that they will bathe when there are no longer waves in the sea."

And for this reason Bhagavân has, in the discourse between the Deva and the Devî in the Kulârṇava Tantra, said: "If Ātmâ itself does not keep Ātmâ from injury, then where in the world is the benefactor who can deliver Ātmâ from this sea of Sangsâra? (1) He who in this world does not undergo treatment for that disease which

[1] Svarûpa. [2] Tejas. [3] India. [4] Munis.
[5] Prahlâda's grandson, for whom the Vâmana avatâra took place.
[6] Hero of the Mahabhârata, General of the Kauravas.
[7] The celestial combinations which are cast upon the horoscope.
[8] Varvaras: ignorant, rustic. The term "barbarian" comes from this root.

leads to hell, what will he do when with such disease he goes to the next world, in which there is no medicine ? (2) The supreme truth should be sought so long as this body exists. Who is there so perverse as to commence the excavation of a well with a view to extinguish a fire which has already caught his house ? (3) Like a tigress, old age[1] waits with open mouth to swallow the Jîva. As water continually exudes from a broken vessel, so is the period of life being constantly shortened. Diseases constantly inflict wounds like enemies laying siege to a house. Hence one should as early as possible engage in the working of good to oneself[2] (4). Good work should be done what time there is no sorrow or danger, and when the senses are not disabled (5). Time passes in various occupations, but the Jîva knows it not. Happiness and sorrow born of the Sangsâra kill the Jîva, but even then he does not know the path of the welfare of Âtmâ (6). How many Jîvas are born, fall into dangers, become subject to suffering and sorrow, and die ? Even the sight of such does not enlighten the Jîva, maddened as he is by drinking the wine of delusion as to what is his own good (7). Prosperity is like a dream, youth is short-lived like a flower, and life passes like a flash of lightning. How can a man feel satisfied who has seen all this ? (8) The utmost period of a man's life is a hundred years. Half of it is passed in sleep, and the remaining half also is made useless to him by childhood, disease, old age, sorrow, and other such causes (9). Utterly indifferent to the work which ought by all means to be begun, sleeping during the time he should be awake, and fancying danger where there should be firm faith—alas ! by what ill-fortune is man in this fashion destroyed ? (10) How can Jîva, cherishing the fleeting Sangsâra so dear to him, live without fear in this body as evanescent as a bubble of

[1] Jarâ (feminine).

[2] That is, of course, not in the selfish sense, but in the doing of good, which in fact benefits the Self.

water, and which endures as little as the stay of a bird on the branch of a tree? (11) He seeks benefit from things which do him injury, thinks the impermanent to be permanent, sees his highest good in that which is evil, and yet does he not see that death is coming upon him? (12) O Devî! deluded by the great Mâyâ, the Jîva sees and yet sees not, hears and yet understands not, reads and yet knows not (13). The whole of this world is at each moment sinking in the deep sea of time,[1] infested with the great alligators of death and disease (14)."

Great is the power of those to make Providence[2] laugh who hope to be initiated after they have without aid heard and understood, and became learned in that which baffles understanding even when understood. To hope to get initiated after having studied philosophy, logic, Veda and Vedânta, is even more dangerous.

In the Kulârṇava Tantra Bhagavân has said: "Fools bound by the bonds of Paṣhuhood[3] fall into the deep well of the six systems of philosophy, and fail to know what is their highest good[4] (1). Through ignorance of the meaning of the Vedas wrong-headed disputants ever wander about scorched by the fire of doubt, knowing not that, driven by the waves of time, they live within the fearful jaws of death (2). The words of a paṇḍit who is well versed in Veda, Âgama, and Purâṇa, but has no knowledge of the highest good,[4] is for others a mere infliction. Know his words to be like the croak of a crow.[5] (The nature of the cawing of a crow indicates good or bad to men, but the crow itself is ignorant of this.[6]) (3) Oppressed by such thoughts as what is knowledge and what is knowable, they read Ṣhâstras day and

[1] Kâla, which is not translated as death, because death occurs below.
[2] Vidhâtâ, the Dispenser.
[3] The Tâmasa state of a Paṣhu (see Introduction).
[4] Paramârtha. [5] Which may or may not be auspicious.
[6] Good or bad fortune may be indicated by the sounds of animals. Such a paṇḍit may do good or bad without knowing it. The parenthesis is the author's.

night. But, O Devî! they for ever remain ignorant of the supreme truth[1] (4). Many there are who acquire in the world a reputation for poetry and rhetoric, but the inner life of those fools whose senses are without repose is full of care and sorrow (5). The highest good[2] is one thing, but Jîvas ever strive to picture it as something else. The purpose of the Ṣhâstra is one thing, but they explain it as another. They explain with perplexed minds, but do not themselves understand what they explain. There are some who, without instructions from a Guru, but smitten by vanity, read the Vedas and other Ṣhâstras; but those who are possessed of the knowledge of their true meaning are very rare. As a ladle does not know the taste of the liquid which it serves to stir, and as the head carries flowers,[3] but their fragrance is smelt by the nose, so while these people read the Ṣhâstras, the truth they reveal is known by good Sâdhakas only. Much labour do they give in the study of the Ṣhâstras, but the result of such study is mere dispute between themselves (6-9). The foolish Jîva sees not the spirit[4] within himself, but is deluded into studying Ṣhâstra like the silly herdsman who, carrying the goat under his arm, yet thinks he sees it in the shadow which it casts in the water of a well (10). Mere verbal knowledge[5] of Ṣhâstras can never destroy the happiness and sorrow which arises from the world of sense any more than the rays of light of a pictured lamp can remove the darkness of a room (11). Study of Ṣhâstras by unenlightened[6] men is like seeing by blind men (a parting of the eyelids only).[7] O Devî! to those only who are enlightened are Ṣhâstras, the source of spiritual knowledge (12). Some people stand in front, others at the back, some on the left, and others on the right of the place where the truth[4] is, and quarrel between

[1] Paramatattva.
[2] Paramârthatattva.
[3] As women and others do, or as the Brâhmana in Pûjâ puts flowers in his tied Ṣhikhâ.
[4] Tattva.
[5] That is, knowledge of the letter and not of the spirit.
[6] Prajnâhîna.
[7] Author's parenthesis.

themselves, saying that the truth is of this kind, or of that kind, or of that other kind, and so forth. Even[1] in the case of a man famous by reason of his education, charity, heroism, and other qualities, but who is absent, some people say that he is of this kind, some others that he is of that kind, and so forth: thus picturing him in various ways.[1] (In fact, all will admit that the Spirit is far from those who dispute whether It is of this kind or of that)[2] (13-14). None has direct knowledge, though there are some who have knowledge derived from report (that is, to-day men possess that scholastic knowledge which enables them to argue with one another as regards the various paths spoken of in the Ṣhâstra. They refrain, however, from performing Sâdhana, which will give them direct and immediate knowledge).[2] O Beloved One! there is no doubt that those who as regard Ṣhâstra move in the dark are indeed far away from its fundamental truths[3] (15). Men desire to know from all Ṣhâstras what is knowledge and what is knowable. But, O Devî! the Jîva does not realize that one cannot reach the end of Ṣhâstras even if one were to spend in the pursuit a life of a thousand years, much less can they do so in a life of a hundred years (16). The Vedas and other Ṣhâstras are many, but life is very short. Moreover, in this life there are millions of hindrances. Therefore, one should acquire only the essence of all Ṣhâstras just as a duck takes the milk out of water with which it has been mixed[4] (17). An intelligent man should, after studying all Ṣhâstras, and after acquisition of knowledge of their essential principles,[5] abandon them all just as one who collects paddy throws away the husk and straw. As he who has been satisfied by a drink of nectar no longer cares for food, so one who has known the Spirit[6] has no

[1] That is, the people may forget the qualities of an ordinary man, but even in the case of a famous one there is dispute, etc.

[2] Author's parenthesis. [3] Mûla-tattva.

[4] It is able to sip the milk and leave the water, notwithstanding the two are together. [5] Tattva-padârtha. [6] Tattva.

longer need of the Ṣhâstras (18). O Lady adored of Vîras[1]! liberation comes from knowledge alone; liberation cannot be had from anything else, neither from a study of the Vedas nor from reading of the Ṣhâstras. Neither the Vedas nor the philosophies are causes of liberation. Similarly, no Ṣhâstra is such cause. Knowledge alone is the cause of liberation. All other branches of knowledge[2] are (for this purpose) fruitless. Better is it to bear even a single life-inspiring[3] great Mantra taught by Guru than the load of lifeless[4] blocks of wood which are various forms of worldly knowledge[5] (21). Only from the mouth of Guru can a Jîva learn the one immutable[6] Brahman[7] which has been taught by Ṣhiva Himself. Such knowledge cannot be attained through the study of even ten million Ṣhâstras" (22).

The Ṣhâstra not only speaks of the necessity of testing the Guru, but also of the need to carefully test the Ṣhishya.[8] Before initiation a Ṣhishya should live in his Guru's house for one, two, three, or four years, according to his caste. During these periods the Guru will test the reality of his devotion to Guru and Devatâ by constantly giving hard commands. Nothing concerning the Ṣhishya's body, mind, and speech should remain unknown to the Guru. During these years of residence with their tests the Guru will learn all about the Ṣhishya's whole life. He will test him to see whether after Ṣhâstrik initiation the Ṣhishya will continue in the path of Sâdhana as ordained in the Ṣhâstra. We do not know how many Ṣhishyas exist to-day who are ready to undergo these tests, or how many are even aware of them, nor can we say how many Gurus are capable of holding such a test. It appears from the practice prevailing in these days that Gurus and Ṣhishyas have made a private agreement

[1] See *ante*, p. 115, note 5. [2] Vidyâ. [3] Sanjîvana.
[4] Literally, "unconscious." [5] Laukika Vidyâ.
[6] That is, the Brahman is Nishkriya (activeless), Prakṛiti is Sakriya (with action). Where there is non-duality there is no action.
[7] Advaita-tattva. [8] Disciple.

between themselves to absolve each other of the responsibility of such mutual tests. In consequence of this compact the race of Gurus is to-day being exterminated, and the Ṣhishyas, who should properly be the ruled, are becoming the rulers. Bhagavân, the Creator of all things, has also in the Tantra Ṣhâstra ordained rules for the testing of the Ṣhishya, and has spoken as follows of the consequence of their violation:

In the Navaratneṣhvara it is said: "A Guru acquires fitness to give initiation and a Ṣhishya to receive it, if they live together for one year."

In the Sârasangraha it is said: "A good Guru will test the Ṣhishya under his care for one year." This test is for a Brâhmaṇa Ṣhishya only. In the case of Ṣhishyas belonging to the Kshatriya and other non-Brâhmaṇik castes, the test is to be extended over gradually lengthening periods.

In the Rudrayâmala it is said: "Fitness to receive initiation is acquired by a Brâhmaṇa in one year, by a Kshatriya in two years, by a Vaiṣhya in three years, and by a Ṣhûdra in four years after, their devotion to Guru has been during such period tested."

In the Kulârṇava and other Tantras it is said: "If a Guru initiates one who is unworthy through desire for wealth or through fear, greed, or the like, then the curse of Devatâ will fall on that Guru, and the initiation given by him will be fruitless.

"It is useless to give initiation to one who is the Ṣhishya of another, or who belongs to a bad family, or is a knavish, cunning, fraudulent man,[1] or who is vain of his learning, or who is disliked by his wife,[2] or who has passed the proper time for initiation, or has any physical defect."

[1] Dhûrtta.

[2] Strîdvishṭa. In rites the help of the wife is required, and nothing of use is achieved where there is lack of marital harmony. Moreover, his wife to the Ṣhishya should be his house goddess (gṛiha devatâ), and it is his duty to please her.

"He who gives initiation improperly, and he who receives it improperly, both the giver and receiver are cursed by the Devî. Without initiation according to the proper method and worship of the lotus-feet of Guru, the Ṣhishya will but meet poverty and the Devî's curse in this world."

"A Guru should first test a Ṣhishya according to the rules of Ṣhâstra for the working out of the latter's Bhoga[1] and Moksha,[2] and then give him instruction in Mantra, otherwise the initiation will be in vain. If through delusion both the Guru and Ṣhishya give and receive instruction respectively in Mantra without mutually testing the fitness of one another, then both are doomed to the state of a Piṣhâcha.[3] Both he who gives instruction contrary to the Ṣhâstra, and he who receives it will, together with twenty-one generations above him, go to a terrible hell."

"If a foolish Guru gives instruction to one who is unpurified,[4] then all his Mantras are destroyed—that is to say, their potency is lost, just as when paddy-seeds are sown in sandy soil their power to germinate is gone. As the minister's sin affects the King, or that of a wife the husband, so a sin committed by a Ṣhishya affects the Guru."[5]

In the Rudrayâmala it is said: "A Guru should forsake a Ṣhishya who is ever addicted to vice, lustful,[6] given over to other passions,[7] of wicked mind,[8] and evil repute, untruthful, lacking in due humility,[9] wanting in knowledge, wisdom, and dull of intellect, neglectful of Vaidik duty and of the Âchâra[10] of his Âṣhrama,[11] irreverent,

[1] Enjoyment and suffering. [2] Liberation.
[3] A low class of unclean spirits.
[4] Asangskṛita. One who has not received the Sangskâras.
[5] The Guru will have to suffer for the Ṣhishya's sin. [6] Kâmûka.
[7] Kâmâdipriya. [8] Kuṭila, a designing man. [9] Avinîta.
[10] Âchâra, from the root char (to do)—that is, acts, habits, practice. Evil practices are Anâchâra.
[11] Stage of life (see Introduction).

impatient, wrathful, adulterous, of evil mind and thought, without devotion, weak-minded, wicked, truthless, who does Sâdhana with a heart unpurified, full of the defects of the Kali age, and spoken ill of by all. O Vîra![1] if a Guru, through hope of wealth or the like, does not abandon such a Ṣhishya, then that sinful Guru (more guilty than the Ṣhishya) will, as well as the Ṣhishya, be doomed to hell. The load of sins earned by that Ṣhishya will, in a moment, destroy the Guru's Siddhi, and at once throw him into hell for the undoing of all his deeds. Hence let a Guru take Ṣhishyas after careful discrimination according to the rules prescribed in the Ṣhâstra, otherwise he will be doomed to hell for his Ṣhishya's faults."

The Time for Initiation.

We nowadays find many reputed families of even the Brâhmaṇa caste, not to speak of Kshatriya and other castes whose members, though in no way under the influence of atheistic[2] principles, and having faith and reliance in Dharma,[3] are yet under the impression that the command of the Ṣhâstra in the matter of initiation is properly obeyed if a person is initiated some day or other of his life, no matter how old he may then be. It is a matter of even greater regret that their Guru families labour under the same error. The cause of this is to be found in the Guru profession of the Guru families which we have described. However that may be, it is admitted on all hands that initiation is necessary for the purpose of Sâdhana, and that its effect is Siddhi. Sâdhana is performed with the co-operation of the threefold means of body, speech, and mind. When bodily functions have been fully developed and begun to show themselves in the spring shoots, it is then that the wind of the spring of initiation has begun to blow. It is to such persons as are not initiated at this time that the Ṣhâstra refers when

[1] See p. 115, note 5. [2] Nâstika. [3] Religion and duty.

it speaks of persons who have "passed the proper time for initiation" in the above quoted passage, setting forth the character of prohibited Ṣhishyas.[1] The proper time for initiation is the age of sixteen. The words of Devî to Ṣhrîkṛishṇa in the Râdhâ Tantra are as follows:

"One should receive initiation with devotion on the attainment of the age of sixteen. My Son! for one who has not received initiation at that age, even the Sangskâra[2] of taking the name of Hari is fruitless. (It is impossible to fully perform Sâdhana after the expiry of the time for Sâdhana, and a Mantra which has not been matured by Sâdhana does not bear fruit.[3]) One should, therefore, take care to receive initiation at the age of sixteen, otherwise everything which is done is counted but as the work of a Paṣhu."

For this reason Bhagavân Maheṣhvara has said: "O Mother of the three worlds! whoever after having travelled through eighty-four lakhs[4] of births has received the rare human form, yet fails to worship Thee, is like a man who rises to the top of a flight of stairs, and then falls down again." If a man falls from one of the middle or lower steps of the staircase, he probably is wounded; or if he falls from one of the higher steps, he is likely to be killed; but if he falls from the highest point of the staircase, he cannot escape from being crushed and ground to dust. Similarly, if one falls after attaining human birth and Brâhmaṇahood, which is rarer still, there is no easy escape for him.

In the Kulârṇava Tantra it is said: "What wonder, O Devî! that this earthly body should be destroyed by the power of Him by whose power the earth is consumed, the Sumeru[5] is rent, and the Sea is dried up (1). We speak of 'My son,' 'My wife,' 'My wealth,' 'My friend,' but before one has got over this sort of senseless talk death seizes the body like a tiger (2). Death seizes a

[1] See *ante*, p. 122. [2] "Sacrament." [3] Author's parenthesis.
[4] A lakh equals 100,000. [5] Mountain.

man while he is still engaged in doing this thing or that thing, or thinking that he will have to do this thing or that thing (3). An intelligent man will do to-day the work of to-morrow, and in the forenoon the work of the afternoon, for death does not wait for the finishing or unfinishing of any work (4). Does not Jîva see approaching him before his eyes Death's terrible army of diseases guided by Old Age, and with orders from Death himself? (5). Death eats man after piercing him with the spit of thirst (desire), smearing him with the Ghee of mundane objects,[1] and roasting him in the fire of attachment and dislike (6). Death brings all under his rule, both boy or youth, old man or child in the womb. The visible world thus remains subject to death (7). Brahmâ, Vishṇu, Maheṣhvara, and other Devas, and all classes of beings, move towards their own destruction (disappearance).[2] A Jîva should, therefore, be prompt in doing with all his heart such things as are calculated to benefit him in this world and hereafter (8)."

To him who has faith in such direct statements of the Ṣhâstra, and has eyes to see the transiency, under natural law, of the physical body, which is but a bubble in the visible world of Jîvas, even the sovereignty of the vast Universe is as worthless as a blade of grass when compared with the value of even half a second of human existence. We know not to what benighted region we shall have to travel, according to our own Karma, after the dissolution of this present body. Even Devas pray to be born in Bhârata-varsha,[3] that they may be there liberated by birth in a precious human body after forsaking all its enjoyments. This is that Bhâratavarsha, that Âryyâvarta,[4] which is the field of liberation and which, as well as our human body, has been attained, not by our effort, but by Her grace. If this time we lose these, who is so

[1] Vishaya. [2] Author's parenthesis. [3] India.
[4] Âryyâvarta is the western portion of Northern India. Bhâratavarsha is all India, but now commonly used synonymously.

fortunate amongst us as to dare say that he will surely return to this Bhârata, this Âryyâvarta, the land which it is hard for even Devas to attain? Who, too, will dare to say that he will also regain this human state and this Brâhmaṇism? Who can say to what unseen region this vaporous cloud will be blown by the wind of some unknown fate[1]? Hence, while there is yet time and the sun shines, the Mother's son must cease playing, and seek to go to the Mother. He must take refuge with all his heart at the feet of Guru, that he may find the path in this deep darkness, making himself, according to the command of the Ṣhâstra, the meanest servant of the Guru, in order that he may become an object of his mercy.

The Ṣhâstra itself, the seat of infinite mercy, has specified the characteristics which a Ṣhishya must possess in order that the desire, fulfilling creeper[2] of Guru's grace, may bear fruit.

For instance, it is said in the Gautamîya Tantra: "Born in a noble family; of pure spirit; seeking that which is the necessity of Purusha (Purushârtha—the four-fold object of Dharma, Artha, Kâma, and Moksha[3]); learned in the Vedas; wise; devoted to the service of parents; a knower of Dharma[4] and a doer thereof; attached to the personal service of Guru; proficient in Ṣhâstra; strong of body and mind; ever desirous of doing good to Jîvas; a doer of acts which bear good fruit in the next world; devoted to the service of Guru in speech, mind, body, and with his wealth; mindful only of acts the fruit of which endure[5]; with control over the senses; free from sloth; free from delusion and vanity; devoted to Guru's son, wife, and so forth as to the Guru himself—of such qualities should a Ṣhishya be possessed, otherwise he is but a source of trouble for his Guru."

[1] Adṛishṭa.
[2] Kalpalatâ.
[3] Author's parenthesis—that is, religion, wealth, desire, and its fulfilment and liberation.
[4] Religion, duty, etc.
[5] Not troubling over that which is transient and of no real account.

In the Kulârṇava Tantra it is said: "O Mother! a Guru should not take as his Ṣhishya one who is possessed of any of the following or similar faults: He should not accept one who is born in a family cursed by a Brâhmaṇa or almost extinct[1]; without any good quality on the maternal side; one who has been already initiated by a good Guru; an unbeliever[2]; imbecile (physically impotent or incapable of performing Sâdhana)[3]; with an overweening idea of his own learning; having less or more than the usual number of or deformed limbs; paralyzed, blind, deaf, dirty, diseased, excommunicated, foul-mouthed; careless of the rules of dress[4]; full of faults[5]; with imperfect limbs, gait, and speech; ever inactive; under the influence of sleep or drowsiness; lazy and addicted to gambling and similar vices; whose appearance does not betoken devotion; mean minded, wanting in loyalty, and given to exaggerated, improper, and obscene talk[6]; wanting in feeling for others; with no will of his own; ready to receive initiation and do other acts, not out of any particular desire of his own, but at the instigation of others; the mere instigator of others (he does not do anything himself, but instigates others[7]); cunning; impure as regards wealth and wife (he whose wealth has not been earned in the way prescribed in the Ṣhâstra, or whose wife is not married to him according to the Ṣhâstra, or is not chaste)[7]; given to the performance of acts prohibited by the Ṣhâstra, and

[1] For this indicates some inherited sin.

[2] Pâshaṇḍa.

[3] Author's parenthesis.

[4] Svechchhâveshadhara, who dresses as he likes, neglectful of the rules therefor. In Ṣhâstra there are rules for dressing, and for dressing at different times and for different Sâdhanas.

[5] Dûshita.

[6] This is the author's translation of Vyalîkavâdî. By exaggerated talk is meant impossible "yarns." It is "improper" where things, which may be permissibly said before one person, are not so permissible in the case of others—*e.g.*, before parents and women. Aṣhlîla is obscene.

[7] Author's parenthesis.

omitting to do those which it enjoins; whose habit it is to divulge secrets, and to do mischief; of catlike qualities[1] (as a cat takes away an article of food from the presence of men and eats it in a secluded place)[2]; self-conceited; crane-like in nature (as a crane appears to be outwardly very calm and quiet while all the time it is thinking of destroying others' lives, so this class of man, whilst possessing the external appearance of quiet, is yet in his inner self most dangerous)[2]; a detractor; deceitful; ungrateful; given to spying into others' secrets; treacherous; rebellious; sinful; atatayi (atatayis are criminals of six classes—namely, incendiaries, poisoners, persons who bear arms to injure others, who steal others' wealth, or lands, and others' wives)[2]; one-eyed; of ill repute; who bears false witness; a deceiver of people; braggart or liar; cruel; indecent in speech; talkative; of wrong judgment as regards men or things[3]; quarrelsome; given to rebuking people without reason; ignorant; Châryâka (Nastika or unbeliever)[2]; a bore[4]; one who slanders people behind their back and speaks well of them before their face; or one pretending to a knowledge of Brahman which he does not possess; plagiarist;[5] or self-praiser, envious, given to evil-doing, or peevish (dissatisfied with his own self through being of an excessively angry temperament)."[6]

In the Gandharva Tantra it is said: "Duly possessed of the aforesaid qualities; very sweet of tongue; stainless in body and speech; wearing white cloth; pure in habits[7]; incapable of speaking ill of others, or of showing disrespect to Devatâs; never covetous of others' food, wives, and land; unwilling to give pain to others; kind to all creatures; sharp witted; a master of his senses; a believer[8] devoted

[1] Mârjjâravṛitti. [2] Author's parenthesis.
[3] Kuvichâra, wrongly judging people or things.
[4] Through his talk. Vâgviḍamvaka, literally, "one who punishes others by his talk."
[5] Vidyâchaura.
[6] Âtmakrodhana; author's parenthesis.
[7] Ṣhuchi. [8] Âstika.

to Guru; pure; calm-minded; without avarice, constant in his friendships; assiduous to obey the Guru's words; ever firm in devotion to Guru, Mantra, and Devatâ; a Ṣhishya should be possessed of such qualities, otherwise he will surely be a source of trouble to his Guru."

" A Ṣhishya should, after bowing to his Guru, sit beside him, and leave his presence only with his permission. He should serve his Guru always with the desire to satisfy him, and should obey his orders with pleasure. He should never tell a lie or talk idly before his Guru. A Ṣhishya should not give way to lust, anger, greed, displeasure,[1] loud laughter, flattery, fickleness, crookedness, remorse, before his Guru; nor should he have relations with him by way of lending, borrowing, selling, or buying. For Guru is Ṣhiva Himself, and any attempt to establish with Him a relation other than that of worship with prayer and obeisance is likely to lead the Ṣhishya to think of him as a mere man. To know that there is no distinction between Ishṭadevatâ and Mantra, between Mantra and Guru, and between Guru and Âtmâ. This, O Beloved! is the order in which devotion shows itself. He who disregards his Guru's words and performs prayer and worship[2] according to his own notions thereof will never attain Siddhi in either Japa[3] of Mantra or worship of Devatâ. One should daily worship one's Guru according to the Shâstra by Japa or Mantras. The seat, bed, clothes, ornaments, shoes, shadow, and wife, and every other thing belonging to or connected with the Guru should be worshipped as though they were parts of the Guru himself.[4] One should never walk across the Guru's bed, seat, shoes, umbrella, bathing-water, or shadow. At the sight of Guru one should be cheerful and full of great joy, but should regard

[1] Mâna. [2] Upâsanâ.

[3] " Recitation " (see Introduction).

[4] Literally, " as his Vibhûtis "—that is, as belonging to or connected with him; something of him may be said to enter into them. Moreover, true respect is shown to a person when all which belongs to or is connected with him is respected.

his lotus-feet with awe and cautious eyes. There is not room enough in this book to quote even a hundredth part of all that is ordained in the Ṣhâstra as to the duties of a Ṣhishya towards his Guru. It will, therefore, be useless to go further into that point here. The very fact that in the Ṣhâstra Guru has been spoken of "as Ṣhiva Himself in visible form," thus giving to even the Ishṭadevatâ a secondary position, will of itself enable intelligent Sâdhakas to understand what are a Ṣhishya's duties towards that most worshipful Supreme Devatâ.

CHAPTER XV

WORSHIP IN GENERAL[1]

PÛJA[2]

MANY people nowadays in a community which lays claim to great wisdom believe that image-worship was introduced and is maintained in the Âryya Society for those only who are very weak—that is, those who belong to a very low order of spirituality. We have little leisure to devote our attention to the words of such men as discuss these matters from the outside, just as a non-Âryya looks at the Durgâ-pûjâ festival in an Âryya house from the courtyard outside the Chaṇḍîmaṇḍapa.[3] We are servants of the Ṣhâstra, and as such are bound to preach what the Ṣhâstra has clearly established. We shall therefore now see what Pûjâ (worship) is according to the Ṣhâstra. It is a matter of great regret that even amongst preachers of Ṣhâstrik principles there are many who are under the impression that "worship of the Deity with form[4] or image-worship[5] is only a means of producing steadiness of mind.[6] They opine, therefore, that for him who has acquired such steadiness there is no longer any necessity for worship of the Deity with form or image-

[1] Sâdhârana-upâsanâtattva.

[2] Pûjâ is ceremonial worship with articles of worship (upachâra), generally before images. Upâsanâ has a wider signification, being worship in its widest sense, including spiritual practices of all kinds, whilst the Sâdhaka is in the realm of dualism.

[3] Place in the house in which worship of images is performed.

[4] Sâkâra upâsanâ. [5] Mûrti pûjâ: Mûrti (form or appearance).

[6] Manahsthira.

worship. According to this argument we must suppose that there is an arrangement between the Devatâ appearing with form or present in an image and the worshipper by which the latter's connection with the former endures only so long as his mind is not steadied, and that when it is so the Devatâ ceases to exist for him. At the commencement and end of the worship of the Deity with form[1] the Sâdhaka forgets himself and offers at His feet everything which he calls 'My' or 'I.'" As regards this worship Bhagavân Himself, the Creator of all things, has in the Kulârṇava Tantra said, "Obeisance to that faith from which springs Siddhi in all things and the force of which makes even earth, wood, and stone bear real fruits." Reference is here made to that whole-hearted faith by the attraction of which Devatâ Himself, who is all consciousness, is drawn towards and made to appear in unconscious images[2] made of earth, wood, or stone, or in Yantras,[3] and grants real fruits to Sâdhakas in the form of Siddhi. If, then, worship with form founded on a Sâdhaka's firm faith is compatible with the belief that the Devatâ with form is false and is merely a means of steadying the mind, then I know not what kind of worship with form it is. Secondly, from such a wrong conclusion contrary to Ṣhâstra and opposed to all experience, it also follows that Pûjâ, Pâṭha, Japa, Homa, Ṣhânti, Svastyayana,[4] and the like, are nothing but lost labour, for we are told that the only effect of worship of the Deity with form is the establishment of steadiness of mind. We need hardly say that it is also lost labour to proceed to disprove a conclusion which on examination displays its own profound infidelity. Our object, however, in introducing the subject here is to reveal the mystery of the

[1] Sâkâra upâsanâ. [2] Pratimâ: Prati=likeness.

[3] Diagrams (see Introduction).

[4] That is, ceremonial worship, reading, and recitation of the sacred texts, repetition of Mantras, sacrifice into fire, rites for working good and dispelling evil.

problem as to "how in course of worship of the corporeal the incorporeal is seen."

The Ṣhâstra says a Sâdhaka should engage in meditation[1] by gradually concentrating[2] his mind on all parts of the Ishṭadevatâ's body; that is to say, the Sâdhaka should, by repeatedly fixing his attention on the parts of the Ishṭadevatâ's body one by one, from the sole of His foot to His face or from His face to the sole of His foot, acquire such concentration as will during unperturbed meditation reveal to his mind's eye the whole body of the Devatâ at one and the same time. If this be done, meditation on the Deity with form will gradually become both profound and steady. But remarkable, indeed, must be the profundity of meditation and concentration of those who from this come to the conclusion that the Formless will appear of itself in the course of meditation on the Deity with form in the sense that the Formless[3] will drive away the Deity with form.[4] The Ṣhâstra has, of course, said that when the mind has become steady through meditation on the gross image it may meditate on the subtle image. When the mind has been perfectly centred, then the Devatâ is revealed in both Her gross and subtle aspects;[5] that is to say, in course of meditation on His playful[6] image such subtle aspects as omnipresence, possession of Mâyâ, state of being above Mâyâ, and so forth, are perceived in a subtle form as Ṣhakti of consciousness, just as such gross aspects as love for devotees, all-mercifulness, almightiness, and so forth, instinct with the outcome of play, are perceived; and this is what actually happens to a Sâdhaka when he attains Siddhi. We are

[1] Dhyâna. [2] Dhâraṇâ. [3] Nirâkâra.

[4] Sâkâra. There are a class of people who think that forms are nothing, and, being purely imaginary, disappear when the real Formless One appears, and are merely useful to prepare the way for this; whereas the forms are the real bodies of the Devatâ, just as the physical body is the sheath of the Âtmâ. The Devatâ does really appear in these forms.

[5] Sûkshmatattva and Sthûlatattva. [6] Lîlâmaya.

unable to make out how it can be concluded from this that the Devatâ with form vanishes and the formless appears. It is, of course, not a matter of wonder that to those whose meditation on the Deity with form is from the very commencement based on the notion that "the form is false," such form will vanish by the force of their singular devotion; nor is it impossible that when the form has vanished, an incorporeality which is non-existence[1] itself will be seen as a matter of course.[2] What is to be here regretted is that mere men should without hesitation seek to establish as Ṣhâstrik this sight of an incorporeal nothing which their fate[3] has made inevitable for them.[4]

In the Ṣhrîmadbhâgavata Bhagavân Himself has said to Uddhava, the crest-gem of devotees: "Just as gold is freed of its dross only by fire, and also gains its own (bright)[5] appearance by the heat of that fire, so a Jîva's Âtmâ is cleansed of the filth of Karma and desire by means of the Yoga of devotion[6] to Me, and is also transformed into My Brahman aspect by means of that same Bhakti-Yoga. Âtmâ becomes purer and purer by hearing and uttering sacred hymns[7] in My praise. The devotee whose heart is thus purified by devotion to Me sees with increasing power the supersensual[8] subtle truth as the physical eye when painted with collyrium is enabled to perceive very minute objects. Just as the heart of a person who constantly thinks of wife, son, and other mundane objects, becomes attached to them only, so the heart of him who constantly thinks of Me becomes merged in Myself. Hence, O Uddhava! give up thinking of the objects of the world, false and made of Mâyâ as they are,

[1] Abhâva.

[2] The author is here satirical. In the case of him who does not perceive the Devatâ with form, and thinks it to be nothing, it is quite natural that the Formless, whose form it is, should be nothing.

[3] Adṛishṭa.

[4] They have not the fortune to be able to perceive the truth.

[5] Author's parenthesis.

[6] Bhakti.

[7] Gâthâ.

[8] Atîndriya.

like objects of desire got in dream, and rest your mind, full of thoughts of Me in Me." Again, on the subject of meditation[1] He has said: "A Yogî will call to mind within the circle of fire in the lotus of his heart this form[2] of mine, beneficial in meditation—namely, a form full-limbed, calm, of beautiful features, with four long[3] and beautiful arms; a graceful neck and a fair forehead; with divine and gracious smile; decked with brilliant ear-ornaments[4] in his two well-shaped ears; dressed in yellow or deep blue; brilliant with the beauty of the Ṣhrîvatsa mark[5]; bearing a conch shell, a discus, a club, and a lotus in his four hands, and a garland of wild flowers on the breast; with lotus-feet shining with the lustre of be-jewelled anklets[6]; illumined with the light of the Kaustubha gem; ornamented with shining crown, bracelets, waist-chain, and armlets; beauteous in all limbs, pleasant; his countenance sweet with grace; with tender eyes and form fair to look upon. He will meditate on this pleasing Brahma-form by fixing his mind on all its limbs. Drawing his senses, such as sound, touch, sight, taste, and smell from their objects by means of his mind,[7] and with the aid of Buddhi,[8] the charioteer the Sâdhaka, will bathe his mind completely in the waters of love for Me. After that he will draw that mental vision[9] hitherto spread over all my limbs to one place and hold it there. It will not then be necessary for the Sâdhaka to think of anything else.[10] He will only meditate upon My countenance, on which plays a soft and sweet smile. When the mind can uninterruptedly and without distraction contemplate that countenance, he will withdraw his single-pointed mind and fix it in the ether.[11] Then, after perceiving My (afore-

[1] Dhyâna. [2] Rûpa. [3] Long arms are a sign of strength.
[4] Makaras and Kuṇḍalas, ornaments of the ear.
[5] A lock of hair on the breast of Vishṇu. [6] Nupuras.
[7] Manas. [8] Intellect. [9] Chittavṛitti.
[10] Previously the mind has been thinking of various attributes of the Devatâ—His person, dress adornments, and so forth; now it simply gazes on His countenance. [11] Vyoma.

said) subtle manifestations[1] in ether, in the mansions,[2] or in the whole of the infinite ether, he will draw his mental faculty, which has had the entire ether as its object, and again rest it in Me as the Paramâtmâ. Then it will not be necessary to meditate on anything.[3] The Yogî, thus in Samâdhi,[4] will see me as the Paramâtmâ of all Jîvas as his own Âtmâ; as one light mingled with another, and not different from it. In a Yogî, who has thus by intense meditation attained Samâdhi,[4] the three forms of error[5]—namely, object of knowledge, knowing, and action[6]—will soon be subdued."

A Sâdhaka will here understand that Upâsanâ[7] exists only so long as Dhyâna[8] exists. In the next stage, which is Samâdhi or Nirvâṇa, the mental faculty[9] is lost in the womb of Prakṛiti. The Yogî, who has thus lost his mind,[10] forgets even the Jîvâtmâ as something separate from the Paramâtmâ. Who, then, is it who perceives the incorporeal aspect in the one and only substance of consciousness at the time when even the sense "I exist" is lost, when the senses, mind, and even the "I," do not exist? It is indeed difficult to solve this problem. We call this state not "seeing the incorporeal," but Videha-Kaivalya.[11] We may admire the energy of those who in the hope of their becoming incorporeal in the circumstances described above, invoke the incorporeal, and see shapeless dreams for a hundred births; but to such we would also say that there is no need to try to make arrangements to become incorporeal, for He who will one day make this entire corporeal universe incorporeal will not bide long to make either you or me incorporeal when the occasion for doing so arises. But know it for certain, that so long as the

[1] Vibhûtis. [2] Kaksha—thus a solar system would be such.
[3] For the mind and all else now becomes one with the Paramâtmâ.
[4] Ecstasy, or the fourth Turîya state.
[5] Bhrama. [6] Dravya, jnâna, kriyâ. [7] Worship.
[8] Meditation. [9] Manovṛitti. [10] Manas.
[11] Bodiless Kaivalya—that is, Kaivalya in which all trammels of body or limitation disappear, or full liberation.

Deity with form does not appear before you, not even the Devatâ without form can dissolve your own bodily form and give you Kaivalya.[1] So much about meditation, concentration, and trance.[2]

Next comes the process of Pûjâ.[3] We have more than once shown that there can be no Upâsanâ[3] of anything incorporeal. Now, what is image-worship ?[4] We must also see whether image-worshippers are really fools of a low order of spirituality who are led by blind faith. We cannot call that a criticism of image-worship which comes from those who have no inner knowledge of the subject. Rather it is a criticism of what they understand to be image-worship; for Pûjâ and so forth are things of the Ṣhâstra, which lays down the mode of Pûjâ, and the person competent to perform Pûjâ is a Sâdhaka. On the other hand, the critic's criticism is contrary to what the Ṣhâstra and Sâdhaka say—" It is Sâdhana and Siddhi," say the Ṣhâstra and Sâdhaka. " It is play and amusement," says the critic. Now, in this conflict of views how can we disbelieve the word of those who by their practice have intimate knowledge of the matter, and believe those who have nothing to do with Ṣhâstra, Sâdhana, or Siddhi ? Image-worship is not to be understood from outside. Only the worshipper understands it. The critic, therefore, is nothing but a critic of his own intelligence and education. One who does Pûjâ and one who merely observes it are not, surely, the same thing. One who looks at a sweet-shop can tell us the shape, colour, and quantity of the sweets there, as also whether they are hot or cold to the touch; but can he tell us whether their taste is sweet or bitter, sour or pungent ? Howsoever clever a man may be, he only can tell us thereof who has tasted them with his tongue. Again, one who himself knows the taste of a sweet can never, despite his personal knowledge, make another who has never tasted

[1] Because in such case the worship is of no avail.
[2] Dhyâna, Dhâraṇâ, Samâdhi. [3] *Vide ante*, p. 132. [4] Mûrtipûjâ.

it realize its taste even by the use of a thousand forms of speech or other device. Similarly, how can a man without faith know that supersensual truth which a capable Sâdhaka realizes when he establishes a Devatâ's life in his image by the powerful potency[1] of Mantra? The Ṣhâstra has nowhere said that one may as one wishes perceive the presence of Devatâ in the street, market, or at the bathing ghât[2] just as one desires. It has said, if such and such things are done, such and such things will happen. Now I ask, How much of those things have you and I done? The Ṣhâstra has said that it is only when a Sâdhaka has long served his Guru, after having been tested and initiated by him in accordance with Ṣhâstra, and when he has fully understood the principles of Sâdhana and become able to awaken the potency[1] of Mantra through the preliminary Ṣhâstrik rites, that he becomes competent to cause by means of that Mantra the appearance of the conscious Devatâ in Yantras, images, and so forth, made of such unconscious substances as earth, stone, and the like. Now, brother critic, tell me truly in the name of Dharma, opening for once the door of your heart, what have you done of all this? At the outset you are deeply suspicious, a great unbeliever. You have not the right even to serve Guru or receive initiation, not to speak of performing Sâdhana and worship,[3] yet such as you are you proceed to criticize the worship of Devatâ in images, which can only be done by competent Sâdhakas, who have knowledge of super-worldly truths.[4] What can be greater impudence on your part than this? Unfortunately, in this land of madmen there is none to call a madman mad, and so, O brother critic! fortunately for you there is none to criticize you. But do not for this reason think to-day that the earth is the capital of mad men only.

[1] Ṣhakti.

[2] The steps leading down to the river or other water down which those who go to bathe, etc., descend. [3] Bhajana. [4] Tattva.

The subtle criticism of critics and the goodness of Dayânanda's[1] party have nowadays given birth to a few new words, such as image-worship,[2] doll-worship,[3] and so forth. In consequence of the wide currency which has been given to such language by the community of unbelievers, many senseless Hindus, both illiterate and literate, now take pride in publicly calling themselves image-worshippers or idolaters. Perhaps they think that these words are approved of the Ṣhâstra. But how regrettable is this when we consider that such words cannot issue from the mouth of a man, the son of Manu, unless he has been born in a non-Âryya family with a non-Âryya disposition. The words when we consider them reveal a mine of profound infidelity.[4] Many authors write, "The practice of worshipping images has been prevalent in the Âryya community from ancient times." One might suppose from this that we had merely to do with the worship of images without reference to Mantra, Devatâ, or Sâdhana. Others, fond of far-fetched meanings, say that image-worship is like the modern practice of showing respect and honour to the lifeless statues raised in memory of lamented deceased persons; just as if Devatâs were all dead, and we (shameless men who have no faith in the next world and yet call ourselves Âryya) were showing our gratitude to them before their images. Alas! O Bhagavân! when will the eyes of this class of born-blind educated fools be opened? When will we be saved from all such interpretations? How long will this generation of Ghaṭotkachas,[5] sprung from the seed of Bhîma in the womb of Hiḍimvâ, last?

[1] Founder of the "reformed" Hinduism known as the Âryya Samâj.

[2] Pratimâpûjâ, or mûrti-pûjâ.

[3] Pauttalikatâ. Puttali means doll.

[4] Nâstikatâ. Because it is not the pratimâ or the mûrtî, still less a doll, which is worshipped, but the Devatâ in the heart, which in the prâṇapratishṭhâ rite is transferred to the image and worshipped.

[5] Demon Râkshasa, son of Bhîma (one of the Pâṇḍavas), and Hiḍimvâ, a Râkshasî.

Half-castes are governed by the Dharma[1] of their mothers, therefore is it Bhârata's ill fortune that so-called religious principles[2] propounded in the nineteenth century vomit only infidelity. But the matter does not rest even here. For is it not said that Âryyas who worship the Deity with form are idolaters,[3] that idolatry is their Dharma, or, in other words, that those who worship the Deity with form worship idols, images of Devatâs being those idols; that worship of the Devatâ with form is like the play of ignorant children with dolls, and that those who perform such worship are as ignorant as such children. O critic! you consider yourself to be a wise man. Will you tell me that those Sâdhakas, crest-gems of the race of the wise, worshippers of the Devatâ with form, were ignorant fools—men who produced[4] the Vedas, Tantras, Purâṇas, systems of Philosophy, Astronomy, Âyurveda[5] and Dhanurveda ?[6] Why ! it is the partaking by you of the mere leavings of their food in the pages of books which makes you so proud of your knowledge and wisdom.[7] Is it not to invite death for insects like you and I to attempt to-day to leap across that sky-kissing untraversable mass of light,[8] which they with all the profundity of their knowledge, philosophy, and science took this worship to be ? Hari ! Hari ! to call the most worshipful image of Devatâ, the object of the Sâdhaka's Sâdhana an idol.[9] To call the Yantra[10] (in which presides the Devatâ who is consciousness itself) unconscious and inert. And yet it is only because an indistinct shadow of that Devatâ of consciousness is cast upon you that you believe your own

[1] Law. [2] Âdhyâtmika tattva. [3] Puttalikâ.

[4] That is, in the sense that the Scriptures are revealed to, and through, and spoken by the Ṛishis, who arranged them. In the higher sense the Veda is apaurusheya—that is, without author.

[5] Medical Ṣhâstra. [6] Scripture of warfare; literally, archery.

[7] What these men have put in their books is regarded as their food. So great are they that the so-called critics are proud of a knowledge gained second-hand from the leavings of such food.

[8] Tejas. [9] Puttali. [10] Diagram (see Introduction).

body to be conscious! When as an ignorant little child you sleep you may easily think that you are devoid of consciousness. But will a grown-up child also (who can call and awaken you[1]) think so? To the Father or the Mother of the Universe you and I are similarly ignorant children, and hence to us His or Her image appears unconscious. But he who can call and awaken Him or Her —that is to say, he to whom Mother Kulakuṇḍalinî the Devî, who is eternal wakefulness, has given the power to call and awaken Her by awaking Herself in him—to him the true image of Her body can never appear unconscious, for by the grace of Her who is consciousness he himself has been transformed into consciousness itself. You and I are unconscious[2] ourselves, and so to us Her image also appears unconscious. It is neither Her fault nor the fault of Her image. It is the fault of the Karma done by us in past lives.

A discussion is impossible on the subject of the diverse fruits of worship, for it is difficult to explain the character[3] of fruits to a person who has no knowledge of the different kinds of taste. For this reason we shall endeavour to see by a consideration of the mode in which worship is done whether the community of Âryya Sâdhakas—the worshippers of the corporeal,[4] the worshippers of the Deity with form[5]—are ignorant fools of a low grade of spiritual competency or not.

According to the Ṣhâstra it is the nature[6] of Asuras[7] to be made dumb[8] with anger at the very mention of images of Devatâ. A feeling of enmity against Devatâ can never arise in a person's mind unless there is an Asura disposition in his character and family. Again, without the appearance of such a feeling of enmity one is never liber-

[1] Author's parenthesis.

[2] Jaḍa; not, of course, wholly so, but in the sense that we do not possess true consciousness, which perceives the Brahman in all things.

[3] Tattva. [4] Mûrtimayî. [5] Sâkâra upâsanâ. [6] Dharma.

[7] The demoniac enemies of the Devas.

[8] Literally, "unconscious."

ated from the state of an Asura. Just as according to natural laws when fever is about to leave a man his body perspires, so when the time comes for liberation from the state of an Asura a feeling of enmity against Devatâ is shown, for neither religious merit nor sin bears fruit in this world unless it grows enormous. Perhaps you think, "the image is not Devatâ. Why, then, does this body of fools[1] laugh or weep?" I ask, O prince of learned infidels! why, then, do you become angry at the mention of images of Devatâ? It is true that an Asura becomes angry at the mention of the names of Devatâ, but according to you an image is not Devatâ. Why, then, do you become angry at the mere sight of it? Anger is a Vikâra[2] as much as laughter and weeping are. It may be that the sight of a Devatâ's image causes in you anger, a râjasa vikâra characteristic of a Dânava's state; while it causes in me joy, laughter, or tears of joy, Sâttvika vikâras[3] characteristic of manhood. Prakṛiti, constituted of three Guṇas, is the Mistress of those Guṇas, and according to the proportions in which they occur in different persons She reveals different characteristics in them. If the sight of a Devatâ's image had not produced any Vikâra in you,[4] then you might one day say, "Why do these people laugh or weep?" But when you are wont to become angry at the sight of an image, you would do well to think that that which can make one person angry can also make another person laugh or weep—that in the unconscious image there is some such powerful consciousness as makes your eyes (which look upon all other persons and things with feelings of love, mercy, and brotherliness) red with a feeling of enmity. You, of course, do not believe that the image is the Devatâ. But just consider that if the mere giving the image the name of Devatâ can

[1] That is, the author and those that think with him.

[2] Transformation of a thing from that which is its original nature.

[3] That is, transformations due to the action of the Rajas and Sattva Guṇas respectively.

[4] That is, had you yourselves been apathetic.

cause in you a Vikâra[1] so contrary to human feelings, what a great Vikâra of joy and felicity ought to be produced in those who see in that image the true light[2] of Devatâ. With your physical eyes you see the worship of an image, but he who worships sees, with his superhuman vision, the full appearance of Her who is consciousness itself in that unconscious instrument,[3] the image. During the period extending from the invocation of life[4] until its final disposal[5] the earthen image is in the eyes of the Sâdhaka, which have been cleared by the collyrium paint of Siddhi, consciousness itself.[6] It sheds the light, which is Brahman, of the beauty of the Mother of the Universe, the Brahmamayî, full of ever new charms.

This is the Sâdhaka's point of view. But if you, without Sâdhana and full of scepticism, know and really believe the image to be unconscious, then what a mean, hateful, cowardly disposition you show in becoming angry with it. Why become angry with a thing which you know is unconscious and without power? Why, like Asura Kangsa, do you proceed to break the image by dashing it against the ground?[7] You want to grasp and dash against the ground that which even a Prince of Yogîs cannot keep confined in the temple of his heart![8] You want to destroy one whom Kangsa could not subdue![9] What can be a greater impudence on your part than this?

[1] *Vide ante*, p. 143.
[2] Pratyaksha jyotih.
[3] Yantra.
[4] Into the image by the Sâdhaka.
[5] Visarjana; the withdrawing of the mental image from the objective image, with the Sanghâra (dissolution) Mudrâ when it is broken and thrown away. It must be disposed of as a dead body. The root Visṛija=to abandon, to leave, to give up; and Visarjana is allowing the Deity invoked to go from the image at the conclusion of worship.
[6] As collyrium clears the eye, so Siddhi or success in worship enables the Sâdhaka to see in the earthen image, Consciousness.
[7] This Asura dashed the children of his sister Devakî on a stone, as he had been told that one of the children would be his destroyer.
[8] So great is the Devatâ that even great Yogîs cannot hold Her.
[9] That is, Kṛishṇa.

With a frown at insignificant insects like you the Daughter of Nanda[1] will return to the Vindhya mountain in order to destroy the conquerors of the three worlds, such as Ṣhumbha and Niṣhumbha; but in order to crush your arrogance She will leave behind that manifestation[2] of Hers,[3] who descends in Nanda's house in Gokula for play[4] in the world of men. Had not Kangsa believed that he would receive from the eighth child of Devakî[3] the punishment he deserved for his sins, would he have proceeded to destroy her sons and daughters? This example makes us think that it is not that you do not believe in the divinity of images, but that it is in the fear of having to suffer the cruel torments of hell in repentance for your sins that you proceed to break them. This is the distinctive characteristic of your faith. From such fear you believe in images, but the pity of it is that, like the memory of an intoxicated man, this belief leaves you the moment you become blinded with a feeling of enmity. When under the influence of anger only you proceed to break them, you fail to realize whom you are going to break. O critic! none can break or make Her. Whom do you want to frighten by breaking the outer image? We, too, break it after worship. May be that you dispose of it within your house while we dispose of it in water.[5] We dispose of the outer image outwardly and guard the inner image in our heart. The light of the image whose substance is consciousness, which we brought out from within us and attached to the image made of earth, we take back into ourselves after we have done with the worship of this earthen image. Nothing is thus broken and done altogether away with as in your case. As the outer temple[6] held the brilliance of a beauty filling the world, so also does the inner temple hold the grandeur of

[1] Devî as Yogamâyâ incarnated as daughter of Nanda, who gave Her to Vasudeva in exchange for Kṛishṇa, who was left with Nanda.
[2] Vibhûti. [3] That is, Kṛishṇa. [4] Lîlâ.
[5] After worship the image is thrown into water, such as the sacred Ganges. [6] Maṇḍapa.

an incomparable beauty. Our Mother is without as She is within, and within as She is without. By my thus moving Her in thought from within to without and from without to within the door of my heart will become fully opened. On that day all invocation[1] and final dismissal[2] into and from the image will cease for ever. The day on which I shall see the inner image when looking at the outer image, and the latter when I look within, when it will be the same within as without—on that day the Mother will bring my own coming and going[3] to an end, and the restless dancing Kâlî[4] will seat Herself and rest in peace; unless it be that the blissful Devî,[5] finding the path open both within and without, runs from sheer joy hither and thither with even greater activity than before. But even if She does, I shall not on that day call or bring Her. In Her own joy She will come, go, dance, sing, and play of Her own accord. I shall only beat time and dance with Her, crying out, "Victory to Mother." O brother critic! thou who art also the Mother's son, by the Mother's grace may you not be deprived of this joy. It is She whom you know as Mother within who graciously issues thereout by Her own power,[6] and thus gratifies the Sâdhaka. Of this power[6] we shall give an account afterwards. Here we shall say this much, that it is a mistake to think that to an Âryya Sâdhaka the want of an outer image means the want of an image within. On the contrary, it is because there is an image within that it has been revealed without. It is only after we have the inner image that we commence the outer worship. Even in the absence of an outer image the Sâdhaka is able to carry out worship by means of the inner image.

In the Ṣhrîmadbhâgavata Ṣhâstra Bhagavân has said: "Images are of eight kinds—namely, of stone, wood, iron (metals),[7] pastes[8] of clay, and such other substances;

[1] Âvâhana, when the Goddess is called into the image.
[2] Visarjana, see p. 144. [3] In the Sangsâra. [4] Nṛityakâlî.
[5] Ânandamayî. [6] Ṣhakti. [7] Author's parenthesis.
[8] Pastes of sandal and the like.

made of jewels, painted; and mental." In the presence of any of the seven kinds of images made of stone and the like, the mental image should be first worshipped with mental articles of worship before worship is done of the outer image with material articles. But in the absence of any of those seven kinds of images, those who do external worship must bring from within themselves the inner image and worship it. It is in this connection that Râmaprasâda,[1] the Prince of Sâdhakas, has said: "Prasâda[2] says, 'My heart is a mould made of spotless lotuses. Mayest Thou dance after Thou hast been cast in that mould and made mental.'"[3]

In the Kulârṇava Tantra the Lord of Devas has said: "O Great Devî! Sâdhakas devoted to the Karmakâṇḍa[4] by the combined force of Bhakti,[5] and Mantra give form to Her who is above form[6] and the supreme Ṣhiva Himself; and worship Her between the sacred pit and the sacrificial ground,[7] on winnowing fans (even now in many places Âryya women design images of Devatâs on winnowing fans with vermilion sandal and Durvâ grass, Atap rice[8] in Pûjâs and Vratas of Maṅgalachaṇḍi, Kulachaṇḍî,[9] and many other Devatâs)[10]; on walls (generally amongst Âryyas in the north-west images of Devatâs are painted on walls),[10] in Pûjâ, Vrata, and other religious rites[11]; in Maṇḍalas[12] (Sarvatobhadra and other Maṇḍalas mentioned

[1] Râmaprasâda Sen, the celebrated Bengali poet (born, 1718; died, 1775).
[2] That is, Râmaprasâda.
[3] That is, by being moulded in the heart of the Sâdhaka.
[4] The Scripture dealing with ritual.
[5] Devotion.
[6] Rûpâtita.
[7] Sthaṇḍila.
[8] There are two kinds of rice prepared from paddy. In the first the paddy is boiled and the husk is removed. In the other the husk is removed without such boiling by exposing the paddy to the sun. This is atap, and the other is called "siddha."
[9] Devîs.
[10] Author's parenthesis.
[11] As to Vratas, see Introduction.
[12] A geometrical figure frequently drawn or made with various colours. The difference between a Mandala and a Yantra is that the former is used in the case of any Devatâ, whereas a Yantra is appropriate to a specific Devatâ only.

in the Ṣhâstra),[1] on slabs (metal, wood, or stone slabs),[1] in the head[2] and in the heart (1). Although the milk of a cow is produced from the blood which circulates through her whole body, it flows only from the teats of her udder; so, although the universe-pervading Devatâ is present everywhere, Her true aspect[3] is realized in images only (3). If an image be in all respects similar to the aspect of Devatâ, as described in the Ṣhâstra, if the articles of worship[4] are collected with care, and if the Sâdhaka has unswerving faith, then that Devatâ is sure to enter that image (4). Cream so long as it remains in a cow's body does not nourish anyone, but for those who draw milk from the cow and collect the cream from it by their personal exertion in the way of boiling and so forth, that cream becomes a cause of physical nourishment. Just as in this way only the cream becomes a cause of physical nourishment, so, O Parameṣhvarî! the Devatâ residing in the body of every person becomes the cause of the Sâdhaka's liberation in consequence of worship only. Without such worship She does not grant the desired object to the Sâdhaka (5-6). For this reason the Devatâ should be worshipped by invoking into Her image Her life, senses, and everything else appertaining to Her, and by establishing them in such image with Tântrik Mantras; otherwise, without such establishment of life,[5] the worship will be ineffectual (7). If the establishment of life in an image is performed according to the Ṣhâstra, the worship will bear the great fruit of liberation, even if it be defective as regards other Mantras and rites.[6] Such defects will be cured by the Sâdhaka's prayer to the Devatâ for forgiveness (8). Karma[7] done in violation of the rules laid down in the Ṣhâstra will be wholly fruitless in con-

[1] Author's parenthesis.
[2] Brahmarandhra.
[3] Svarûpa.
[4] Upachâra, such as water, flower, incense, lights, food, etc.
[5] Prâṇapratishṭhâ.
[6] That is, other than those relating to the Prâṇapratishṭhâ rite.
[7] Rites.

sequence of the fault known as Karmabhanga[1] (9). Karmas falling short of, or going beyond, the rules laid down in the Ṣhâstra will never bear fruit. The fruits of all good Karmas[2] performed according to the Ṣhâstra will always be as visible as a fruit or other thing held in one's hand (10). Hence, in Japa, Homa, Pûjâ[3], and the like, Karma[2] performed in strict conformance with Ṣhâstrik rules will please the Devatâ, and secure both the fruits of Bhoga and Moksha[4] for the Sâdhaka (11). O Spouse of Ṣhambhu! futile is the worship and so forth done by those who do not know the nature[5] of the Devatâ, Yantras, and Mantraṣhakti[6] (12). Yantras are all Mantras,[7] and Devatâ is the Ṣhakti of Mantra itself. Therefore the Devatâ is at once pleased if She is worshipped with Mantras according to the Ṣhâstra (13). A Yantra is so called because it subdues (Niyantraṇa) lust, anger, and other faults of Jîva and the sufferings caused thereby. This Yantra is a source of satisfaction to Devatâ when She is worshipped in it (14). As the body is for a Jîva and as oil is for a lamp, so is Yantra the seat of eternal play for all Devatâs (15). Hence, the principal part[8] of worship[9] is to adore the Parameṣhvarî, after the making of and drawing of Her image and Yantra. But, O My Beloved! the worship should be performed according to the rules, and after the Sâdhaka has received full instruction therein from Guru (16)."

Wherever Ṣhâstra has spoken of images, it has in this way similarly referred to the Mantra and Devatâ. It has also said: "In this way the Sâdhaka, who has controlled his Prâṇa,[10] should, having through meditation beheld his Ishṭadevatâ in his heart, contemplate upon the unity of

[1] Violation of the order of worship. [2] Rites.
[3] "Repetition" of Mantra, the sacrifice into fire and ceremonial worship (see Introduction). [4] Enjoyment and liberation.
[5] Svarûpa. [6] Potency of Mantra.
[7] Mantramaya. The Yantra is the body of the Devatâ, who is Mantra. [8] Kalpa.
[9] Pûjâ. [10] That is, his breath by Prâṇâyâma.

the image of the Devî both within and without." The process for so doing will be described in its proper place later. Here only this much should be understood that it is the inner image which must be brought out and established in the outer image. Our critic will now consider whether it is not the height of folly to try to do away with worship of the Deity with form by breaking its image. Be the image, mental or material, we break it every day after worship. But in spite of so much breaking we cannot really break it for a single moment. Whenever or wherever I look, within or without, I ever see the Devî, whose substance is will, as Bhagavân or Bhagavatî, in whatsoever form She is pleased to appear. I see my Mother, the mad,[1] disordered girl, dancing with gentle movements of her body, now taking up the flute instead of the sword, or again seizing the sword instead of the flute, or yet again at times making both the sword and the flute into one in Her hand; mingling Her laughter with Her dancing; now loosening and now binding up Her hair. If I sleep, she awakens me by coming Herself and playing on the flute. If I commit any offence, She raises Her sword and, smiling gently, threatens me with it. What infidel[2] is there who can break this image? Who in the three worlds has the power to break the image to which my heart is bound with such a deep love? The outer image with which you are concerned is nothing but a reflection of the real one. So long as the inner image, which is thus reflected, is not broken, what will you gain by breaking its reflection? The fair and transparent moon is reflected in the clear bosom of a river. The light of its golden beauty is borne upon the innumerable ripples raised by the gentle stirrings of the evening wind. If like

[1] Pâglâ, as already stated (vol. i., p. 297), the English word "mad" fails to convey the meaning of the word "pâglâ," for in Bengali it is tinged with a feeling of tenderness, and persons so called are often greatly loved. The term denotes rather a person of eccentric and amiable character, and is akin to the Persian Dewânâ.

[2] Pâshaṇḍa (heretic, miscreant).

foolish children you and I proceed to strike at that reflection with our sticks, think you that we shall thereby break the moon itself? Mistaken as we are, the agitation of the water may lead us to think that the moon has been shattered into a hundred or a thousand fragments; but, O brother! wait but a moment, and you will see that when the water has again become calm the full moon shines as fully there as ever. Then you will understand that the moon which is agitated by the waves is only a reflection of and not the moon itself. The moon appears in the water because the rays of the moon in the heavens have reached it. O Brother! you energetic child! the moon in the heavens will not be broken until the little arms of dwarfs such as you and I can reach through the firmament where the moon light plays and touch the lunar orb itself. I therefore ask you, O brother! what is the use of striking at the reflection if you cannot touch that which it reflects? The external image which you see before a devotee is not merely such, nor is the image (which has risen in the sky of the devotee's heart) of Her who plays on the breast of Ṣhiva and stirs in the hearts of devotees a mere outward thing. That image of Brahmamayî, which is reflected in the river of the devotee's love-laden eye, shedding the light[1] of Brahman on the playful lucid waves of feeling; that image of Her who, though the one and only Îshvarî, is reflected in multiple innumerable waves in the eyes of countless devotees, is not a mere outward thing. Were anyone to break that inner image, it might become him to say one day: "I shall do away with the worship of the Deity with form by breaking Her image." If to-day you and I proceed to break an outer image with the cudgel of our own violent infidelity, do you think it will be really broken thereby? Never! If, however, the eye of the devotee is hurt, sweet tears of devotion will fall from them, the sight of which will stir the hearts of all men. But, then, instantly before your eyes the deep waters assume

[1] Jyotih.

a calm, gentle, and tranquil aspect. The agitation of the water does not cause the moon's reflection to disappear. On the contrary, the clear moon-beams like garlands of light dance and play on every ripple. Similarly, your blow will not drive away the Devatâ's image from the devotee's eyes. On the contrary, the great Ṣhakti of the mental Devatâ will play on every ripple in the water of the tears of the devotee's eye. But before your own eyes the consoling peace will shortly descend and calm the tears. Then instantly you will see that Brahmamayî, who dwells in the hearts of devotees, has again fully appeared without; and then, seeing the displayed and fearful nature of Her gentle, sweet laughter in the presence of the devotee, and the vanity of our effort to break that image, it will seem to you as if the victorious queller of Mahisha[1] is to-day laughing peals of laughter after She crushed the pride of Dânavas under the toe of Her left foot and has bestowed the dominion of heaven[2] on Devas. O Mother of the world! let me see, O Mother! that day. By Thy kindness teach me that unbelief which causes Thee, O Mother (whom even Princes of Yogins seldom attain in meditation),[3] to appear in person in the field of battle with assumption of a visible warrior form. Teach me that unbelief which causes Thee in Thy intense love to place on the hard neck and shoulder of the restless Dânava[4] the beauteous lotus-foot, which is the treasure of the heart of Maheṣhvara.[5] O Mother, full of unbounded mercy! there is nothing in the three worlds to compare with this mercy of Thine. It is by reason of this that

[1] The Asura. [2] Svarga. [3] Dhyâna.

[4] Son of Danu, enemy of the Devas.

[5] It is the Devî's love which leads her to punish the Asuras. As the latter have thus drawn the love of the Devî, even though it takes the form of punishment, the author expresses himself to be envious of the Asuras, enemies of the Devas, who are thus more fortunate than great Yogîs (see verses 8 and 9 of the Hymn to Jagadambikâ in Chapter xix. of the Devîbhâgavata Purâna, translated in A. and E. Avalon's "Hymns to the Goddess").

Thou art, O Mother! the Mother of the Universe. What better proof of Thy mercy is there than this, that Thou hast no enemy in the Sangsâra other than Thy son?[1] Hallowed is the merciful Mother! Hallowed art Thou, hallowed is Thy mercy, and still more hallowed is Thy inimical son! Brother critic! as you are my friend, I tell you with tears in my eyes that everyone is hallowed in this Sangsâra, which is the Mother's dominion. But you and I, unfortunate as we are, seem to be the most unhappy of those who are unhallowed. We are neither faithless nor faithful. We have neither been able to become enemies nor sons. In deep sorrow and with tears, therefore, say: "Tell me, Mother! where am I to stand, Mother?"

She alone knows where I am to stand. But I am here to say what I have heard about the path. I shall, therefore, tell you one or two more things to-day. I hear that you are given to saying at every word "image-worshippers are worshippers of unconscious matter."[2] From this it indirectly follows that you are a worshipper of consciousness itself. It is not at all strange, but rather natural, on your part for you to say that image-worshippers are worshippers of unconscious matter, for "a person speaks only of that which he understands," and no one can blame him for so doing. There is, therefore, nothing to say to you on the score that you call image-worshippers worshippers of unconscious matter. But we shall to-day ask you one or two things, because you are a worshipper of Brahman Himself, Who is consciousness itself.

You know that the verbal root bṛingha means to pervade, and that Brahman is the name of Him who pervades the Universe. You are also in the habit of saying that Brahman is consciousness itself. Being a worshipper of that Brahman, with what heart, O brother! can you call an image unconscious matter? Is it an expression of

[1] That is, She looks on them as Her sons, although they are Her enemies.

[2] Jaḍa.

faith on your part to say that He Who pervades the Universe, Who pervades everything and exists everywhere, Who is equally present everywhere from Heaven to Hell,[1] does not exist in an image? It may, to a certain extent, become a dualist to say that "unconscious matter and consciousness are two different things." But being a worshipper of undefinable[2] Brahman, with what face do you admit the existence of that which is called "unconscious matter" as distinct from consciousness? You may, of course, escape by saying, "be it unconscious matter or consciousness, I do not care for worship at all." But in that case also you are in another way bound to admit that there is nothing which can be called unconscious matter. You call these things unconscious matter in which you do not see any sign of consciousness, as, for instance, earth, water, wood, stone, and so forth. Now, I ask, is it because there is really no consciousness in these things that you regard them as unconscious, or is it because you yourself have not the eye to see them otherwise? Many people, again, say that such things as plants, trees, shrubs, creepers, and so forth, are unconscious. Perhaps they think that eating, sleeping, fearing, and having sexual intercourse,[3] are four inseparable marks of Jîvahood, and that all such things as are without them are unconscious. The Ṣhâstra, however, says that plants, creepers, and so forth, are not unconscious things, but unmoving Jîvas. Manu says: "Through faults arising out of the body—that is to say, sins committed by means of the body—men become unmoving things (are born as plants, shrubs, creepers, and so forth)[4]; that is to say, the punishment for such sins consists in this, that in their subsequent birth such men are unable to do any desired work by their physical exertion. Through sins committed by speech men are born as birds or beasts; that is

[1] Svarga to Naraka.
[2] Nirvishesha—that is, to whom no limiting attribute can be given.
[3] See *ante*, p. 110.
[4] Author's parenthesis.

to say, the punishment for such sins consists in this, that in their subsequent birth these men have not the faculty of speech. As the result of sins committed by mind, men are born in the lowest castes. The object of such punishment is that in their subsequent birth they may not be endowed with broad intelligent[1] minds. It is merely in order to determine where we stand that we quote this passage from Manu. In fact, there are many others. Hundreds and thousands of reasons and authorities may be given and quoted in this connection, but we are afraid of digressing. What we want to show by the above passage is that plants, creepers, and so forth, are not unconscious or inert, but living things, that they, too, are born and die, share happiness, prosperity, and adversity, and so forth, in a remarkable degree, with, however, this difference from other living things, that while we can clearly observe the changes which are caused in the latter by happiness and sorrow, we do not perceive similar changes in the case of trees, creepers, and so forth. There are two reasons for this difference. First, the force of consciousness[2] which exists as Jîva in a plant or creeper is completely overpowered by the force of Mâyâ[3]; and, secondly, the changes which are caused in plants and the like by happiness and sorrow are so fine that our senses, gross as they are, have not the keenness and subtlety to perceive them. Only Ṛishis, who have attained Siddhi by Tapas[4] and see all things, and Devas and Devayonis[5] (Yakshas, Kinnaras, Vidyâdharas, and so forth), have the power to perceive them. For this reason we read in Paurâṇik and similar stories that whenever some great person has through a curse taken birth as a plant or the like, Ṛishis or Devas have, on knowing when the curse comes to an end, delivered him from life as an unmoving

[1] Their minds are enveloped by the Tamoguṇa. [2] Chitṣhakti.
[3] Mâyâṣhakti. [4] Austerity, devotion, etc. (see Introduction).
[5] Spirits emanating from the Devas and the Deva world. Deva eva yonih nidânabhûtât yasya.

thing. Ṣhrîkṛishṇa Himself bears evidence of this in the incident of the breaking of the trees Yamala and Arjuna.[1]

Next, as to stones and metals. It is not necessary to deal separately with the subject of metals, for metals exist in mines in the womb of mountains, and there is no difference between stones and metals as regards consciousness or unconsciousness. A mountain is a great living thing, and the greatest[2] of things that spring out of earth. It is in mountains that the earth's power of bearing burden is mainly seated. Hence mountains are called "supporters of the earth."[3] Mountains rise, grow, and become decayed. They rise by piercing through the earth; they grow by extending to the earth; and, again, during the time of their decay they gradually sink into the womb of the earth. As a mountain rises by penetrating through the earth, inch by inch, in thousands and hundreds of thousands of years, so it also disappears into the womb of the earth inch by inch during the same periods. A mountain has also birth and death. In a dead tree there remains no vitality. The stones of a dead mountain become rough and destitute of moisture, like the dry wood of a dead tree; and as does such wood, they break into pieces under light blows. Dealers in stones who are versed in the science of the subject unhesitatingly admit this. They can also show, on an examination of them, which mountain is alive and which is dead. But perhaps you are shaking your sides with laughter on hearing that mountains have life. But can you say that to-day the mountains are not laughing on seeing you laugh in this

[1] There is a tree called Arjuna. Ṣhrikṛishṇa broke a twin Arjuna-tree, and two Devayonis sprang forth, who had been cursed by a Ṛishi. The author here speaks of Yamala and Arjuna, but Yamala means twin, and it should be "twin Arjuna trees." [2] Literally, crest-gem.

[3] Earth is that which is the supporter of everything, and it is mainly through the mountains that it is so, for they are the greatest masses of earth, and the mountain ranges are thought to be the backbone of the earth.

way? Can you show any substance in the world which has no life, and yet grows and decays? The longevity of a mountain is lakhs of crores[1] of years, thousands of Yugas,[2] hundreds of Manvantaras,[3] while you and I are not reckoned as even insignificant bubbles in the vast sea of time. How is it possible for us in a single life to probe into the question of consciousness or unconsciousness of a mountain by observing its birth and death? Who can say how many times[4] you and I are to be re-incarnated during the one life-time of a single mountain? It does not therefore become us to determine the question of consciousness or unconsciousness of a mountain, though we cannot see its birth and death. We, however, daily see the growth and decay of small hills, and from this you can very well realize whether a mountain is conscious or unconscious.

Then comes the question of earth. Consciousness of earth is still more subtle—indeed, as subtle as any matter can be. It is extremely difficult to discover it with the help of physical perception alone. It can be ascertained only by means of Divine[5] powers attained by Sâdhana. It is not therefore capable of explanation. Besides this, even if we think that the earth is unconscious, we must consider whether it is really so; whether earthly atoms are seats of the play of unconscious forces[6] only, or whether the force of consciousness lies in a subtle form within them and achieves its purposes by means of these unconscious forces which it has made its servants. Let us assume that earth is the seat of the play of unconscious forces only. But there, where I saw yesterday a stretch of barren earth, I see to-day the sprouting of new tender

[1] A lakh equals 100,000, and a crore is 10,000,000.

[2] A Yuga or age is a portion of a Kalpa, or day of Brahmâ of 4,320,000,000 years (see next note).

[3] The Kalpa is divided into fourteen Manvantaras, which are again subdivided into seventy-one Mahâyuga, each of which is composed of Yugas. [4] Literally, "how many eighty-four lakhs of times."

[5] Daiva (super-physical). [6] Jaḍa Ṣhakti.

shoots. Whence has this vitality of conscious living things come to the inert atoms of unconscious earth? This is the first stage. The subsequent stages are still more wonderful. Before our eyes the shoots grow into stalks and leaves and gradually bear fruit. When the crop becomes ripe, it is eaten by men, beasts, and birds, and is digested in the fire of the stomach. The essence of the digested crop is then transformed into fat, semen, and blood in the body. In the womb again the semen and blood are digested and grow into the living, conscious child in the womb. However learned we may be in various Ṣhâstras, we are unable to realize this directly, the mother alone being able to do so. Gradually when, after ten months and ten days, the child issues from the mother's womb, we then see that the eating of an unconscious crop has produced this conscious fruit. If the semen and blood had not the force[1] of consciousness in them, whence has consciousness come to the child? If the crop which has been eaten had no consciousness in it, whence did consciousness come in the semen and blood? If the tree had not consciousness in it, whence did consciousness come in the crop? And if earth had no consciousness in it, whence did consciousness come in the tree? Now, critic, who talks of unconsciousness! tell me, is it the earth which is unconscious, or is it you and I who are so? Is it not a sign of one's own unconsciousness to consider the earth as earthen only, when it is thus full of consciousness in a subtle form. What can be more idiotic than to hold that the soil of the earth is unconscious matter, when men, beasts, birds, insects, trees, shrubs, mountains, and all else derive their consciousness from the force of consciousness contained in every atom of the earth, and to ridicule away with ideas that which has puzzled the brains of even philosophers? The philosopher has said:

"Unconscious semen becomes instinct with conscious-

[1] Ṣhakti.

ness during its stay in the womb. Gradually hands, head, and various other organs spring up. Again, that same semen which has thus grown into a Jîva takes on successively the attributes[1] of childhood, youth, old age, infirmity, and so forth, one after another, and sees, eats, hears, smells, and moves about. What greater magic can there be than this ?"

Here it may be objected that, if worship can be performed with earth, stones, wood, metal, and such other things, having regard to the Brahman-consciousness existing in a subtle form within it, why cannot it be performed with the bodies of men, beasts, birds, and so forth, in which that consciousness is more manifest ? We ask in reply, Who is it who says that worship is not performed in this way ? In fact, it is so performed; the worship of the supreme Brahman appearing as Guru is done towards the human body of the Guru, Kumârî[2] is worshipped in the bodies of virgins. The Spouse of Ṣhiva is worshipped in the animal body of jackals, and it is in the form of the Brahmini bird[3] that the daughter of Daksha grants Siddhi to a Sâdhaka's Sâdhana. All this is worship done with other bodies. But a Sâdhaka must first of all worship his Ishṭadevatâ in his own body, and then he will be entitled to do worship of Her in other bodies. Worship with portions[4] of Brahma-Chaitanya[5] leads to perfection[6] of Brahma-Jnâna[7] and not to the perfection of Brahman-worship.[8] For the purpose of Brahman-worship it is necessary to worship a form which has been assumed by the Devatâ to show Himself to

[1] Upâdhi. [2] The Devî as a virgin.
[3] The Brahmini Kite (Kshemangkarî) is worshipped.
[4] Angṣha. [5] Brahman as consciousness. [6] Siddhi.
[7] Brahman knowledge, or spiritual knowledge.
[8] By worshipping the objects in which the Brahman exists, a man's knowledge of Brahman may be perfected; but, considered as worship, it is not the worship of Brahman in its entirety, which is only accomplished in the case of Avatâras on the earthly or spiritual plane, such as the Mahâvidyâs.

Sâdhakas and to bestow favours on them. This image, again, must not be a production of the Sâdhaka's imagination only. Such images alone should be worshipped as are images of forms actually assumed by Her. The worship also must be performed in the method approved of by the Ṣhâstra, and then Sâdhana performed according to the Ṣhâstra is sure to lead to Siddhi.[1] Mantra-Ṣhakti[2] wields sole authority wherever Siddhi is concerned. In Sâdhana with Mantra the Devatâ's real form is revealed by the Ṣhakti of the Mantra. Hence the only form which I should meditate on is the form which is the subject of the Mantra in which I am initiated. In my own self I can meditate on that form for a very short time only. But so long as this meditation does not develop into perfect Samâdhi,[3] I have not the power to hold that true form of Her constantly in my heart. It is therefore as an aid to this end that the same form is worshipped outwardly in images. Secondly, unswerving meditation is impossible at the time of worship. I am the worshipper, She is the worshipped, and to worship is my duty. No worship is possible without this three-fold knowledge.[4] Moreover, when we make our various offerings we are thinking of these things. Single-pointed meditation is never possible when so many different forms of knowledge crowd together in the mind. For this reason there can be no outer worship without the establishment of an outer image.

It may, however, be asked, Why should the Ṣhakti, which is Her real aspect, appear in the outer image at my desire. That is a different question. On the one hand, images made of earth, stone, and so forth, are given the forms which Mantraṣhakti has revealed in the Ṣhâstra, so that the condition is immensely favourable, instead of

[1] Fruition.

[2] The potency of Mantra, or rather Ṣhakti as Mantra.

[3] Ecstasy, or the attainment of the turîya consciousness (see Introduction).

[4] That is, of worshipper, worshipped, and duty to worship.

being unfavourable to the appearance of that true Ṣhakti in them. On the other hand, Mantraṣhakti will awake by its own force and unite the Brahma-tejas in the heart of the Sâdhaka with the Tejas in the outer form of the Devatâ, and then the two Tejas will together burn like a sacrificial fire, accepting the offerings made by the Sâdhaka. What is there in this for you or I to object to or rack our brains over ?

Mantra alone, which is the mediator in the affair, is responsible for it. Mantra will, by its own power, bring divinity[1] to the image; you and I need not be anxious about it. It is for this reason that Mantraṣhakti[2] is at the root of all Sâdhana. Mantra can, by becoming one only Îṣhvara (that is, supreme over all), cause such events by means of its super-worldly power as the three worlds or the universe cannot accomplish by their united effort. It is because Mantra possesses such wonderful power, that you and I, mere men though we be, are able to worship Devatâ. The Ṣhâstra has, therefore said: "If the worshipper has strength of Tapasyâ[3] (that is to say, if his Mantra is conscious),[4] and if there is an abundance of offerings (that is to say, if such offerings inspire the Sâdhaka's heart with single-pointed devotion to the Devatâ),[4] and if the image represents the true form of the Devatâ (that is to say, if at the sight of the image the Sâdhaka's mind and eyes sink in the sea of its beauty, sweetness, and gracefulness),[4] then the Devatâ readily approaches that image." In order to gain for oneself the different Ṣhaktis which Brahmamayî has put in different Yantras[5] in this house of the Universe, such as river, sea, mountain, tree, shrub, creeper, and so forth, it is necessary to worship Her in these Yantras.[6] This is

[1] Devatva. [2] See *ante*, p. 160. [3] See p. 155.
[4] Author's own interpretation. [5] Instruments.
[6] In order to acquire the Ṣhakti of Hers, which is manifested as rivers, mountains, etc., it is necessary to worship Her under those aspects. This refers to minor Siddhis. Thus it is said that when Râma Kṛishṇa Paramahangsa was with another Sâdhaka travelling

the ground of Her worship in jackals, Brâhminî kites, cremation grounds,[1] dead bodies, women,[2] bael-trees, ashvattha trees, aparâjitâ flowers, cows, bulls, Brâhmanas, places of pilgrimage, fire, and so forth. Opportunity offering, we shall try to explain the principles of this subject in its proper place. Here this much only should be understood, that in whatever Yantra or image She may be worshipped, it is the worship of Herself in that form.[3] For this reason even Vedântik Daṇḍîs,[4] who take refuge with knowledge only, have said in the Pañchadashî: "In the Vishvarûpa portion[5] of the Purusha Sûkta,[6] it has been said, from Brahmâ to a blade of grass everything is a limb of the vast[7] macrocosmic body of Bhagavân (1). Îshvara, Sutrâtmâ,[8] Virâṭa, Brahmâ, Vishṇu, Rudra, Indra, Agni, Vighna,[9] Bhairava, Mairâla, Mârika, Yaksha, Râkshasa, Brâhmaṇa, Kshatriya, Vaishya, Shûdra, cow, horse, deer, bird, Ashvattha, banian, mango, and other trees, barley, paddy grass, and other crops, water, stone, earth, wood, axe, spade, and so forth—all are Îshvara. When worshipped as Îshvara they grant fruits according to the Shaktis, inherent in their respective Yantras[10] (2-4). The fruit of the worship will be according to the Yantra and the mode in which the worshipper

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to Dakshineshvara on a dark night, this Sâdhaka turned his back to him, and light issued from it. It would be said that that power was gained by Agni (fire) Sâdhana.

[1] Shmashânas. [2] Shaktis.

[3] Svarûpa Vibhûti—*e.g.*, if a tree be worshipped as Devatâ, it is not the tree which is worshipped, but the Devî in the form of a tree.

[4] A sect of ascetics.

[5] Section dealing with the macrocosmic appearance of Bhagavân.

[6] The Vaidik Sûkta of that name.

[7] Virâṭa. The whole Universe is considered to be the body of the Devatâ, its constituent parts being the microcosmic aspect.

[8] That is, the Âtmâ considered as the continuing thread on which the objective world is strung and which it infuses.

[9] Vighna Devatâ. Ganesha is so called as remover of obstruction. What follows and precedes are Devas, Devayonis, castes, etc.

[10] That is, the Sâdhaka acquires the Shakti which is manifested in the objects.

performs the worship. The difference in quality which are found to exist in these fruits are caused by differences in the character of the Yantras of worship and of the worship itself, according as it is Sâttvik, Râjasik, or Tâmasik.[1] But liberation can never be attained without a knowledge of the Brahman, just as we sleep until we awaken ourselves. When one attains to knowledge of the non-dualistic Brahman, all this Universe of conscious and unconscious things in the forms of Îṣhvara, Jîva, and so forth, appears to be nothing but a dream (5-7)."

Three causes operate for the attainment of this knowledge of Brahman: (1) Hearing,[2] thinking,[3] and constant meditation,[4] prescribed in the Vedânta Philosophy; (2) practice of Yoga; and (3) Sâdhana, consisting of a combination of the three things—Karma (work), Yoga, and Jnâna (knowledge), with Bhakti (devotion) as their root.[5] Of these three means the last is the easiest, most pleasant, most rapidly effective, and is suited to all the three classes of worshippers—namely, those who are given to worldly pursuits, those who are dissatisfied with the world, and those who yearn for liberation. In the realm of devotion the most worshipful and supreme objects of adoration[6] are those forms only[7] of the Supreme Devatâ Parameṣhvarî, in which She as the central source of all Ṣhaktis has manifested Herself in order to make worship possible. The ultimate Siddhi spoken of in the Tantra Ṣhâstra dances on the palms of the hands[8] of such men as are not satisfied with Siddhi acquired from the worship of partial manifestations[9] from Brahmâ to a blade of grass described above as Her Virâṭa Vibhûti, but are desirous of attaining single-pointed devotion and liberation. They alone are competent to worship the Para-

[1] See Introduction, "Mahânirvâṇa Tantra."
[2] Ṣhravaṇa. See as to this and two following *op. cit. supra.*
[3] Manana.
[4] Nididhyâsana.
[5] Commencement must be made with Bhakti.
[6] Tattvas.
[7] Svarûpa.
[8] That is, " is easily attained by."
[9] Vibhûtis.

brahma aspect spoken of in the Tantra Ṣhâstra of Her who is Parabrahman. It is for them that the Mother of the three worlds, who is Turîya consciousness,[1] has assumed that Brahman aspect, which is massive consciousness,[2] and bliss, and full of play.[3] And it is for them that the Tantra Ṣhâstra has loudly said: "Without a doubt he who enters upon the great path of Kuladharma[4] will soon walk into the city of liberation. A man should therefore place himself under the direction of a Kaula."

[1] The fourth state.
[2] Chidghana—that is, nothing but a mass of consciousness.
[3] Lîlâ.
[4] Dharma of the Tântrik Kaulas.

CHAPTER XVI

THE PLAY OF GUṆAS[1]

HE as Ṣhiva is sweet of form with infinite Guṇas, notwithstanding that He is the immutable Being above Guṇas;[2] the only Lord and Controller of the Tamas Guṇa, though that is of His substance[3]; self-manifest and luminously white, like a silver mountain, though seated on the throne of (the dark) Tamas Guṇa[4]; the Supreme Guru of spiritual knowledge, though His substance is of the Tamas Guṇa; found in great cremation grounds,[5] notwithstanding that He is the Lord of inconceivable wealth; an untraversable, calm, and solemn ocean,[6] though He is the Mahârudra of the great dissolution[7]; dependent on the bliss of his own Sâdhana,[8] notwithstanding that He is all joy itself; merciful and loving in appearance, in spite of being wrong-eyed[9]; the guide in the path of worship of Himself, though He is the worshipped of the three worlds; the owner of half of the body of the Daughter of Mountain,[10] even though He is the one

[1] Guṇalîlâ; Guṇa is "Quality" (see as to this Introduction to "Mahânirvâṇa Tantra").

[2] Nishkalatattva, or the Tattva without Kala or Prakṛiti.

[3] He is tamoguṇamaya.

[4] See *ante*, note. Ṣhiva as such subdues manifestation (sattva).

[5] Ṣhmaṣhânas.

[6] He is both the ocean of peace and the destroyer.

[7] In His form as the great Rudra (Mahârudra) of the great dissolution (Mahâpralaya).

[8] Ṣhiva was Himself a great Sâdhaka.

[9] Virûpâksha. His eyes are represented as being in a dreaming, half-closed, and slanting position, like the eyes of those who have taken bhâng. He is also, according to some, called Virûpâksha, because he is three-eyed.

[10] Pârvatî.

eternal unity; the seeker[1] of the company of Her who is His eternal companion, notwithstanding that He is companionless[2]; the destroyer of the passion of desire,[3] though He eternally appears in the coupled[4] form of husband and wife; the grantor unasked of eternal liberation[5] to all Jîvas in the city of Kâṣhî,[6] despite his being the Dispenser of all fruits of action to the whole Universe; easily appeased,[7] even though he is also formidable and wrathful[8]; blue-throated, though he is also white[9]; the Saviour of the three worlds through his drinking deadly poison,[10] yet also their Destroyer; taking pleasure in adorning Himself with serpents,[11] despite his being the Director grey with ashes[12] to the path of everlasting dispassion; crested with the crescent moon, though His head is covered with matted hair[13]; the carrier of trident and axe, though He grants blessing and dispels fear[14]; prostrate under the feet of the Devî with dishevelled hair, notwithstanding that He is Himself the grantor of liberation to devotees[15]; the Mahâbhairava,[16] who drinks the wine[17] of

[1] Sâdhaka. [2] Nihsanga, unattached to anything, as are Yogîs. [3] Kâma. [4] Yugala. [5] Kaivalya. [6] Benares.

[7] Aṣhutosha. This with simplicity is one of the chief qualities which make Him lovable to Devotees. [8] Ugra.

[9] Ṣhiva is represented white as a mountain of silver. The blue mark on his throat was caused by his drinking (in order to save the world) the poison which issued from the churning of the ocean.

[10] See last note.

[11] Ṣhiva is represented as garlanded with serpents, and as here taking pleasure in the play of such adornment, notwithstanding that neither this nor any other worldly thing is of concern to Him who is the accomplisher of liberation.

[12] Ṣhiva, as do the Yogîs, smears His body with ashes.

[13] Jaṭâjûṭa worn by ascetics; either their own hair or the hair of others bound up in a high twisted and matted mass on the crown of the head.

[14] In His hands He carried the trident (triṣhûla) and axe (paraṣhu), and with two others makes the gestures (mudrâ) called vara and abhaya.

[15] Ṣhiva is generally represented as Ṣhava (corpse), lying under the feet of Devî, for without Her Ṣhakti (power) He is inert.

[16] A Bhairava is he who follows vîrâchâra.

[17] Kâraṇa, a technical term in Tantra for wine.

joy, in spite of being perfect joy Himself; the crier of "Fear not,"[1] though He is Himself a Bhairava[2]; five-faced,[3] in spite of being thousand-headed[4]; three-eyed, even though He has eyes which turn towards all things in the Universe; clad in space,[5] notwithstanding that He is Himself space; of infinite forms, though of eight forms[6]; the Preceptor of knowledge, though knowledge itself; He who brings us liberation, and yet attainable through liberation; the Lord of Kailâsa and Kâṣhî,[7] though He is the Lord of the world; the Lord of all creatures,[8] though also the Master of the Spirit world[9]; the Lord of creatures,[10] though the destroyer of the bonds of the Paṣhu[11]; He who upholds Gangâ in His plaited hair,[12] though fire is in the eye on His forehead; the Destroyer of Daksha's sacrifice,[13] though He is the Supreme Lord[14] of all Yajnas; sorely grieved at sight of the play[15] of the Devî's death,[16] though Himself above all delusion[17]; the son-in-law of the King of Mountains,[18] notwithstanding that He is beyond all relationship; the father of young Heramva,[19] though He is Himself the Parabrahman[20]; the Linga,[21] which is

[1] Mâ bhaih. [2] That is, formidable and the causer of fear.
[3] Pañchânana. [4] Sahasraṣhîrsha. [5] Digamvara, or naked.
[6] The ashṭamûrti of Ṣhiva—viz., Bhava (water), Sarvva (earth), Paṣhupati (man the sacrificer), Bhîma (ether), Ugra (air), Rudra (fire), Mahâdeva (moon), Îṣhâna (sun).
[7] The mountain Kailâsa, His abode (see Introduction), and Benares, the city sacred to Him.
[8] Bhûtapati, living on earth as opposed to ghosts which follow.
[9] Bhûtanâtha. [10] Paṣhupati.
[11] The Paṣhu is the unillumined man bound by the bonds (pâṣha), which, according to the enumeration of the Kulârṇava Tantra, are pity, ignorance, shame, family, custom, and caste.
[12] Ṣhiva held the Ganges in His hair when it was called down from heaven by Bhagîratha, and fire flashes from His third eye.
[13] Yajna, according to the well-known legend as to which, see vol. i., p. 188. [14] Îṣhvara. Ṣhiva is Yajneṣhvara.
[15] Lîlâ; for all which Devatâs do is such.
[16] At the sacrifice of Daksha on hearing Her husband slighted by the former. [17] Mâyâ and moha.
[18] Ṣhiva's Spouse Pârvatî was the daughter of Himavat (Himâlaya).
[19] Gaṇeṣha. [20] And beyond all causal forms. [21] Phallus.

the source of the origin of the entire Universe; the eternal cause of Yoganidrâ,[1] though attainable by Karma, Jnâna, and Yoga[2]; the sole Saviour of the world of devotees, though also the Destroyer of the three worlds; the constant companion of devotees,[3] and yet also attainable by Jnânîs[4]; friend of the poor, and yet omnipresent; the Lord of the helpless, and yet the Lord of the three worlds; loving towards supplicants, yet also loving towards the whole Universe; the sole Lord of Tântrik Mantras, though being the object of worship in all Mantras and Yantras[5]; the eternal King of Kings[6] on the throne of the devotee's heart, notwithstanding that He is the one Îṣhvara (Lord) in the infinite world.

Again, as Kṛishṇa, He is the master-actor, cunning and full of deception,[7] though Himself undisturbed by the waves of dualism; the assumer of a sweet form with threefold bend,[8] in spite of being above all changes of nature[9]; beautiful with the dark colour of water-laden clouds,[10] though he is pure Sattva itself[11]; incarnated as the son of the ruler of Braja[12] for the purpose of relieving the earth of her burden, though Himself the Perfect Brahman who is existence, consciousness, and bliss; the wearer of gar-

[1] "Sleep of Yoga." Jîvaṣhakti produces diversity. Yoganidrâ Ṣhakti accomplishes unity—namely, that Ṣhakti of Brahman which establishes unity with Him.

[2] Action, knowledge, and Yoga. [3] Bhakta.

[4] Those "who know" and who have acquired spiritual knowledge.

[5] Diagrams of worship (see Introduction).

[6] Râjrâjeṣhvara.

[7] Kapaṭa shaṭha. Thus He pretended to suck the breast of Pûtanâ, who was sent to destroy Him, but in doing so He sucked out her life (her prâṇavâyu).

[8] Tribhanga, a position loved of the Hindu artist. The body makes three bends: the head is turned to one side, the opposite hip thrown out, and the limbs below take the direction of the head.

[9] Bhâva vikâra. The tribangha is crooked. His straightness or uniformity is contrasted therewith.

[10] Kṛishṇa's body is a very dark blue.

[11] The Guṇa is here thought of as colourless.

[12] Nanda Kṛishṇa's foster-father.

lands of gunja seeds,[1] and yet possessed in full of the six forms of Lordliness[2]; covered with the dust of Vṛindâ-vana,[3] and yet being the adored of the Lakshmî of Vaikuṇṭha[4]; a herdsboy, though the supporter of the three worlds; the beggar of food from a Brâhmaṇa Lady, though He is Himself the provider of the Universe[5]; decked with peacock's feathers, in spite of his possession of infinite beauty; the wearer of yellow-tinted loin-cloths, though he is beyond the covering of Mâyâ[6]; He who took the help of Balarâma,[7] though He Himself helps the entire Universe; Who wandered in pastures,[8] and yet Who moved in the hearts of great Yogîs; upholder of Mount Govarddhana,[9] though also the upholder of the infinite Universe; the destroyer of the arrogance of Kangsa[10] and Kâlîya,[11] and yet the peaceful charmer of Madana[12]; the Dâmodara,[13] who holds the Universe in his belly, though appearing in the form of a young herdsboy; the charmer of Brahmâ, though He is Himself Hari, Hara, and Brahmâ; out of His love full of fear for Yaṣhodâ,[14] not-

[1] A small red berry, with a black spot on top, used as a weight by goldsmiths.

[2] Aiṣhvaryya, such as omnipotence, omnipresence, and the like.

[3] The city of Bṛindâbun, sacred to Kṛishṇa.

[4] The Tutelary Goddess of the heaven of Vishṇu, as to which see *ante*, p. 24.

[5] He once begged food of a Brâhmaṇa woman in order to show her favour.

[6] Mâyâ is represented as a veil covering the pure Spirit.

[7] His brother.

[8] As a cowherd.

[9] In order to save Bṛindabun from a great deluge.

[10] Asura, King of Mathura, who attempted to destroy Kṛishṇa, his sister's (Devakî) son.

[11] The serpent destroyed by Him.

[12] The God of Love or Desire. He surpasses Madana in attractiveness.

[13] He in whose belly (Udara) all Dâmas—that is, regions (Lokas)—are located. Vishṇu is called Dâmodara also, because he has Dama, or self-control, and Svaprakâṣha, or self-manifestation. In Harivangṣha it is said that Yaṣhodâ, Kṛishṇa's foster-mother, tied a rope round his belly, and fastened it to a Udûkhala (husking-bowl) to keep him out of mischief while she was doing her household duties.

[14] See note 13.

withstanding that He is the Fear of Fear itself; ever present in Vṛindâvana,[1] though also present in every atom of the infinite Universe; the stealer of the clothes of young girls performing Kâtyâyanî Vrata,[2] though He is also the supplier of innumerable clothes to Draupadî when oppressed with shame and fear for her honour[3]; rejoicing in the sound of a flute, notwithstanding that He is the source of Nâda, Vindu, Dhvani, and Mûrchhanâ[4]; ever eager to enjoy the Râsa[5]; of Râsa,[6] though He is Himself the great Râsa[7]; grieved at Râdhikâ's anger of love,[8] and yet eternally full of joy; constantly seeking[9] the company of Râdhikâ, though He is sought by Her[10] who seeks supreme love; ever bound, as it were by cords, by the love of the beauties of Vraja,[11] notwithstanding that He is eternally free, unattached, and without attribute; proficient in the amorous sports of women, and yet free of all sensuality[12]; a youth victorious in war with passion,[13]

[1] The City of Brindabun.

[2] Gopîs performed the worship of Kâtyâyanî before the Râsa festival, at which time Kṛishṇa stole their clothes in order to make them appear before Him naked.

[3] It is narrated in the Mahâbhârata that when Draupadî was brought to the Court of Dhṛitarâshtra, one of his sons, in order to insult her, began pulling off her cloth. She then prayed to Kṛishṇa, who supplied her with an endless cloth for the protection of her person.

[4] Different aspects of Ṣhakti as subtle "sound." Mûrchhanâ, as a term of gross sound in the form of music, is the seventh of the grâma or gamut (seven notes—sa, re, ga, ma, pa, dha, ni), corresponding with the European scale—c, d, e, f, g, a, b. The intervals between them are the sub-tones or Shrutis, of which there are twenty-two. The grâmas are threefold—low, middle, and high, or Udârâ, Mulârâ, Târâ, corresponding with the three Svara, Udâtta, Anudâtta, and Svarita pronounced from the navel, chest, and head, and called by the musicians nâbhi (navel), baksha (chest), kapâla (head). As there are seven tones and three grâmas, there are twenty-one Mûrchhanâs.

[5] Essence of delight. [6] The Râsa festival.

[7] Bliss. All forms of bliss are from the Brahman, who is Bliss itself (rasovai sah).

[8] Mâna, such as happens between husband and wife who are yet attached to one another. [9] Sâdhaka.

[10] Râdhikâ. [11] The herdswomen who loved Him.

[12] Kâmadosha. [13] Kâma.

and yet immersed in the midst of waves of passion[1]; who appears separately to each of the innumerable groups of innumerable herdswomen,[2] though He is Himself one without a second; restless and mad in His play as Brahman, though incarnated by way of play as a man; making Himself out to be adulterous to His own wives[3] in order to delude unhappy Jîvas devoid of Sâdhana; He who points out the subtle course of Sâdhana Dharma,[4] despite His being the Guard of the bridge of Sangsâra Dharma[4]; the rescuer of the triumphant standard of Sâdhana Dharma[4] after defeat of Sangsâra Dharma,[4] though He is the creator of both these Dharmas; partial[5] towards Dharma, and yet the dispenser of both Dharma and Adharma for the preservation of the world[6]; the constant friend of the Pâṇḍava[7] family, though He has equal care for all things; the all in all to Bhaktas,[8] though also the adored of Karmîs,[9] Yogîs,[10] and Jnânîs[11]; the seeker of refuge with devotees, notwithstanding that He is Himself the refuge of all who are refugeless.

Again, as Ṣhakti She possesses infinite Guṇas, notwithstanding that She is the sum of all Ṣhaktis above Guṇas; She is the establisher of concordance between mutually conflicting masses of Guṇas in the dualistic world, though

[1] Not that He is overcome by it, but exists in the midst of it.

[2] To gratify the beautiful herdswomen (Gopî), His devotees, He appeared to each of them as if she alone was enjoying Him. There were thus as many Kṛishṇas as there were Gopîs.

[3] Rukminî and Satyabhâmâ, to whom He appeared to be adulterous, owing to His companionship with the Gopîs.

[4] The Dharma, which leads man out of the Sangsâra, as opposed to that which keeps, but regulates, him in the world (Sangsâra Dharma).

[5] Though to the Supreme there is no distinction between Dharma and Adharma, yet he leans (pakshapâta) to the former.

[6] He is the Dispenser of uprighteousness (Adharma), as also of Dharma, such evil being necessary for the preservation of the world.

[7] The five sons of Pâṇḍu who warred with their cousins, the Kauravas, as related in the Mahâbharata.

[8] Those who seek Him through devotion.

[9] Those who seek Him through Karma or work.

[10] Those who seek Him through Yoga.

[11] Those who seek Him through Jnâna, or knowledge.

Herself without a second; the dispeller of the devotees' fears, yet revelling Herself in battle[1]; the delight of the heart of Ṣhiva, though also the Mother of the trinity of Devas[2]; the beloved daughter[3] of the great Mountain,[4] notwithstanding that She is the Brahman who is existence, consciousness, and bliss; possessed of eternally fresh youth, and yet the Mother of the Grandfather[5] of the three worlds; beyond the reach of speech and mind, though omnipresent in the three worlds; partial towards Dharma, though She is above all contraries[6]; the Destroyer of the Daitya race,[7] despite Her being the Mother of the Universe; again, the Deliverer of the Dânava race,[8] though also its destroyer; the Dweller in the sea of milk,[9] yet moving in all the seven seas[10]; the Dweller in the Isle of Gems,[11] though also the Mistress of the seven Islands[12]; the Dweller in the house of Chintâmaṇi,[13] and yet also above all name and form[14]; attached to the Pârijâta forest, though She is equally at home as in the forest; seated under the Kalpa tree,[15] though being the eternal Kalpa creeper bearing the four-fold fruit of Dharma, Artha, Kâma, and Moksha[16]; seated on a jewelled throne,

[1] The Devî is a great warrior contending against the demoniac hosts of Asuras, Dânavas, and Daityas.

[2] Whilst She is the Spouse of Ṣhiva in Her form as Pârvatî, in Her higher aspect of Ṣhakti, of which Pârvatî is but a partial manifestation, She is the Mother of Brahmâ, Vishṇu, and Ṣhiva.

[3] Pârvatî. [4] Himâlaya. [5] Brahmâ (see *ante*, note 2).

[6] Dharma and Adharma, or righteousness and unrighteousness; both issue from Her, though as Dharma is that which supports the world, She is, as its supporter, partial to it.

[7] Enemies of the Devas.

[8] Sons of Danu; enemies of the Devas. [9] Kshîra.

[10] Of milk, water, ghee, and honey, salt and sugar-cane juice.

[11] Maṇidvîpa (see A. Avalon's "Mahânirvâṇa Tantra").

[12] Jambu, Plaksha, Ṣhâlmalî, Kusha, Kraûñcha, Ṣhaka, and Pushkara.

[13] The stone which grants all desires (see A. Avalon's "Mahânirvâṇa Tantra").

[14] Upâdhi (limiting conditions). [15] Desire-gratifying tree.

[16] Religion, wealth, desire and its fulfilment, and liberation (see Introduction).

though to Her both ashes and jewels are the same; lying on the lotus-seat of Sadâṣhiva, the great Preta,[1] though She is the Ṣhakti, the container[2] of the infinite Universe; deeply black like black clouds, yet the giver of light to infinite millions of suns, moon, and other fires; blue like a mass of crushed collyrium,[3] though full of light[4] and self-manifest; dark of colour,[5] and yet the Dispeller glowing with existence, consciousness, and bliss of the inner darkness in the world of innumerable devotees; garlanded with fifty heads, whilst rejoicing in the sounds of fifty letters,[6] and of the lute[7]; the dweller in the Tripañchâra,[8] despite the fact that She is above all Prapañchas[9]; crested with a crescent moon, yet averse to display; learned in the merriments of Kâla (time), though the expert baffler of Kâla (death); the dweller in great cremation grounds,[10] notwithstanding that She is Mistress of the entire Universe; whose hair is ever dishevelled for the removal of the bonds which bind devotees,[11] despite the fact that She is Herself the Author of the bonds of existence,[12] the Conqueror of the right side by putting forth the right foot,[13] in spite of Her assuming the form of a woman whose place is the left side[14]; with fearful moving red eyes rolling with intoxication,[15] and yet above all delusion[16]; smiling sweetly, though having a terrible countenance; the giver

[1] Preta is literally the spirit of a person before the obsequial rites. In this connection it is used in the sense of corpse—that is, Ṣhiva is inert, and can do nothing without Her vivifying Ṣhakti.

[2] Âdhâra. [3] Añjana. [4] Jyotih.

[5] The Devî as Kâlî, Târâ, and Chhinnamastâ, is represented of a black colour.

[6] Varṇas. In Her terrible forms the Devî is garlanded with heads. As Kuṇḍalinî She is present in the fifty letters existing as Dhvani in the Tâttvik centres. [7] The Vînâ.

[8] A Yantra with three times five (Tripañcha) corners (Author's note).

[9] Prapañcha is that which is made of the five elements—earth, water, fire, air, and ether. [10] Ṣhmaṣhânas.

[11] As to the Pâṣha (bond), see p. 167. [12] Bhavabandhana.

[13] In the Dhyânas She is represented as putting forth the right foot.

[14] Vâmâ, which means both female and left side.

[15] Madabharaghûrṇita. [16] Mâyâ and Moha.

of blessings and of assurance of safety, yet at the same time bearing a sword and a severed head; the most shameless of women,[1] and yet Herself the author of the feeling of shame; clad in space,[2] though pervading the infinite space; mad after the delights of Yoga, despite of Her being all delight Herself; the beloved of Mahâkâla,[3] though the Mother of all things both moving and unmoving.

O Sâdhaka! where else will you find such an incomparable infinite array of mutually conflicting Guṇas in one and the same person? It is as if the infinite number of Guṇas of Her whose substance is untold Guṇas had flown away from their centre of attraction and were moving about the infinite Universe, but have now found Her whose Guṇas they are, and rest in untroubled sleep, in their mother's arms, like children who, having lost, have found again their mother. O Sâdhaka! in worship[4] the principal place is awarded to the form with attributes.[5] It is these Guṇas of Her whose substance is Guṇas which draw the Sâdhaka's mind and heart from the Sangsâra, thus giving him the enjoyment of incomparable peace in the cool shade of the Kalpa tree[6] of Her beauteous feet. It is because that form is the seat of infinite Guṇas that it is so sweet and charming. Wherever a single Guṇa establishes its supremacy, it comes into conflict with other Guṇas. Where pity is supreme, severity is uncared for and banished; Guṇas are thus naturally conflicting. But where no Guṇa is supreme or the ruler, how can any one Guṇa be in conflict with another? Children quarrel bitterly over their food only so long as their mother does not come and divide it among them, and assign to each of them their respective places. Similarly, Guṇas quarrel with each other only so long as She who is above Guṇas

[1] Nirlajja—without the physical or other shame of woman. She shows Herself naked, dances naked, drinks wine, etc.
[2] Naked. [3] Ṣhiva, the great Destroyer.
[4] Upâsanâ. [5] Guṇa. [6] *Vide ante*, p. 172.

does not take them up in Her own bosom, which is itself free from all attachment. At the touch of Her beauteous self all Guṇas disappear.[1] This is why Her Guṇas are not in mutual conflict; why streams of mercy flow from the Mother in the form of furious laughter; why the three worlds are deluged with waves of love of the Devî, who rejoices in war; why the Purusha, who is Nirguṇa and always blissful, pours forth His heart and rolls under Her feet, drawn thereto by the attraction of Guṇas and love of Her whose substance is bliss. Marvellous is the play of Guṇas of Her whose substance is Guṇas, a play which is, however, above Guṇas. Marvellous is the play of Guṇas of Her who is without Guṇa.[2] Marvellous is the array of Her Guṇas in the Sangsâra which is with Guṇa.[3]

It is because Her Nirguṇa[4] aspect cannot exist in the Saguṇa Sangsâra[5] that She who is above Guṇas has assumed forms in which we find the full play of Guṇas.[6] Although in the terrestrial world She resides in the heart of every Jîva, he cannot find room for all Her Guṇas. For this reason it is ordained that She should be worshipped first in the image of unrevealed consciousness, in which are reflected infinite Guṇas, instead of in a Jîva, who is but a part of Her eternal revealed consciousness. When at length life is installed[7] in the image, and Brahma-consciousness[8] is infused into it by Mantraṣhakti,[9] a Ṣhakti, which is itself consciousness,[10] appears in the image, earthen though it be, the like of which is never seen in the body of a Jîva, however much and with whatever devo-

[1] Literally, "All the Guṇas assume Nirguṇa aspect in spite of being Guṇas." Nirguṇa is the aspect without Guṇa, the Parabrahman aspect. [2] Nirguṇa. [3] Saguṇa.

[4] Attributeless. [5] The world of attributes.

[6] In Her all opposites meet. Therefore what appear to be Her Guṇas are not really Guṇas of Her who is above all Guṇas. What is Nirguṇa cannot exist in the Sangsâra.

[7] At the Prâṇapratishṭhâ rite. [8] Brahmachaitanya.

[9] Power of Mantra or Ṣhakti as Mantra. [10] Chinmaya.

tion he may worship.[1] Hence, although She is omnipresent, it is easiest to worship Her in an image. Bhagavân, the creator of all things, has therefore said: "Although milk is produced in all parts of a cow's body, it is obtained only from the teats of her udder. Similarly, although Devatâ is all-pervading, Her true existence[2] is realized only in an image." Should anyone attempt to draw milk from the nose, tail, or any other part of a cow's body, on the ground that milk is produced in all parts of her body, he is certain to get for his pains only phlegm, dung, and other such things. Similarly, if anyone worships Her as a Jîva in a human body because She resides there as in all other things, he will discover the Jîva and not the Brahman.[3] If, again, Brahman is worshipped in his partial aspect as Jîva, all his Ṣhaktis are not revealed in such Jîva[4] body. If, again, for this reason, the limiting condition of Jîvahood be put aside and pure consciousness only is sought to be worshipped, what necessity is there for a Jîva's body? If Upadhis are omitted, the whole Universe is filled with Her presence. We thus come again to Her Nirguṇa aspect. When this matter[5] of the Nirguṇa aspect is realized, there is no longer any necessity

[1] A conscious man is ever imperfect. So that he is not a fitting object for the reflection of all Her Guṇas in him; but the image being unconscious, it offers through Mantraṣhakti the best place for the reflection of Her Guṇas.

[2] Svarûpa Sattâ.

[3] Literally, the Jîva-Tattva, and not the Brahma-Tattva. In the ordinary case of image-worship the image of unrevealed consciousness is selected, as it affords a perfect mirror for the reflection of the internal conscious image. It is otherwise in the case of the partial revelation of consciousness in a Jîva. If the conscious Jîva as such is worshipped as Brahman, there is obviously merely the worship of Jîva by Jîva.

[4] Or title, Upâdhi.

[5] Tattva. The author here deals with three cases: (1) If a Jîva is worshipped as such, then nothing is thereby got. (2) If the Jîva be not so worshipped, but as a partial manifestation of the Brahman, then there is only a partial vision of Divine Ṣhakti. (3) If all Upâdhi is put aside and pure consciousness is worshipped, then we have done with body altogether.

for worship. In order, therefore, to realize in the Saguṇa state the presence of Brahman, who is eternally above Guṇas, and yet whose substance is eternally Guṇas, in order to feel the true presence of that Ṣhakti, not by imagination, analogy, or example, but truly and directly by the force of Her command and by means of Mantra, there is no other means in the matter of worship than to worship the forms, full of play,[1] assumed by Her of Her own will. This is the cause of the incomparable greatness of images. This is why an image is a pillar of support to Her worship. This is why an image-worshipper is entitled to Brahma-Kaivalya[2] itself.

A Yantra also is like an image, the permanent seat of Her Brahma-play. But the subject of Yantra[3] is one which should be learnt from a Guru only. We are unable to reveal its solemn secret depths to the public. At most, we can say that a Yantra is merely a true manifestation of Her Mantra form. None but Sâdhakas of a very high order of competency can understand the subject of Yantras. A Guru will test his Ṣhishyas condition before disclosing it to him. For this reason the Deva of Devas has, in the Kulârṇava Tantra, ordained:

"Hence, the principal part of worship is adoration of the Parameṣhvarî by preparing Her image or drawing Her Yantra. But, O my beloved! the worship should be performed according to the injunctions, after having learnt them all from the Guru."

Now, such as consider themselves famous, wise, and of great experience, on the ground that they have seen the map and read the geography of India, and who inwardly entertain the vanity of being accomplished Sâdhakas, full of spiritual knowledge, on the ground of their having read the Yogavâṣhishṭha Râmâyaṇa, the Pâtañjala Sûtras, and the Pañchadaṣhî,[4] will perhaps, after all I have said, even now reply with their belief in set phrases, "What is

[1] Lîlâ.
[2] Supreme liberation.
[3] Yantratattva.
[4] Books dealing with the Vedânta and Yoga.

invocation[1] or dismissal[2] of that which is all pervading ?" There is no need to give a reply to all that such people object. This much only we say: If the notion that " He is omnipresent " had really a place in your heart, instead of being only a word in your mouth, would you in that case have spoken of such relativities as " you and I, that man and this man, he and who," and come forward to answer my words ? " Need I say O Brother! that the idea that " He is omnipresent is contained in your books and not in your head ? You have not and cannot have the capacity to understand the cause of the classification into Jnânayoga, Bhaktiyoga, and Karmayoga, or of the distinctions which exist between them. This is why the very name of invocation and dismissal[3] throws you at first into a stupor,[4] and then makes you burst out into a loud cry ten times every half an hour.[5] Had you but the sense to understand that invocation and dismissal of the Devatâ are nothing but the taking of the Devatâ in the heart out of the heart and replacing the Devatâ of the heart in the heart at the close of external worship; had even the germ of the notion that Siddhi in Sâdhana is but the name given to the appearance of super-worldly divine Ṣhakti existed in the impressions you acquired in previous births, you could never have asked such a question, " How can there be invocation or dismissal of Her ?" We doubt whether the sense of understanding existed in the seed from which all this senseless affair has sprung, and therefore much less are we likely to find it in the flower and fruit.[6] This is no exaggeration on our

[1] Âvâhana (see next note).

[2] Visarjana. Both refer to invocation and dismissal of the Devatâ, which is nothing but the rising into existence and the withdrawal of the Devatâ-consciousness in the mind of the Sâdhaka.

[3] That is, of the Devatâ.

[4] Literally, " into sleep " (Svapna). [5] Daṇḍa—2½ daṇḍas = 1 hour.

[6] The meaning is that even Râjâ Râm Mohan Rây, who inaugurated the new school of " reformed " Hinduism, had not a clear idea of invocation and so forth. It is not, therefore, at all likely that his followers should have any better notions.

part. What has blossomed in the flower has come out in the fruit. Judge yourself from this, the power of the seed.[1]

Râjâ Râm Mohan Rây says: "O mind! what is this delusion of yours? Whom do you invoke or dismiss? You say 'come here' to the omnipresent Being who is everywhere! Who are you and whom do you invoke? What wonderful thing is this? You offer a seat to Him who holds the infinite Universe in Himself, and tell Him, 'seat yourself here.' How absurd this is! And you utter hymns in praise of Him who is the master of this Universe, after having offered Him all kinds of food. How incongruous this seems to me!"

We need not ourselves give a reply to this. The reply which has been given by high-souled Digamvara Bhaṭṭâcharyya, whose heart was in Sâdhana, is sufficient. He says: "In delusion[2] is my peace. What harm does invocation or dismissal do to anybody? Air fills every place, but still when the weather becomes oppressively hot, we say: 'Come, air! Come, O life-giver!' The Mother of the Universe pervades the Universe; but when I am overwhelmed with sorrow, I say: 'Come, O Brahmamayî, save me!' In fact, meditation, knowledge, water, fruit, and all else belong to Her whom I worship with living and inanimate things.[3] What harm does invocation or dismissal do to anybody?"

The delusion is not a thing to be shaken off; and, if it can be, words or songs are not the means of effecting this. Why, then, suffer from all this mental disquietude by crying, "Delusion! delusion!" with tears in your eyes? The sleep is not to be broken. What, then, is the use of brooding over sorrow and distress and seeing the horror of bad dreams? It is, on the contrary, a sign of intelli-

[1] Possibly, the flower is Râja Râm Mohan Rây's writings, the fruit is his followers, and the seed is himself.

[2] Bhrânti, or error.

[3] That is, with various articles of worship, such as animals (in sacrifice), water, light, etc.

gence to think of longed-for happiness instead of sorrow, and to enjoy dreams of that happiness during sleep.[1] This is why Digamvara was blessed with Sâdhana—was indifferent to this life, scorched by the fire of Sangsâra, and said: "In delusion is my peace. What harm does invocation or dismissal do to anybody?" It does no harm to you, or to me, or to Him, who is invoked. Whom, then, does it harm? You are not harmed, because it is I who invoke. I am not harmed because I find peace in such invocation, nor is She whom I invoke harmed in any way. In Her eyes it is not I who am invoking, but She who is invoking Herself by becoming I. You and I think that you and I are invoking, but such invocation is, in fact, unreal. You may, however, ask, Why does She make this unreal invocation? We reply that you had better ask Her, instead of a mere Jîva, for a reply to this question: "Why, being Herself Brahman, She has become Jîva? Why, being existence, consciousness, and bliss, has She become entangled in the world of contraries and sorrows?" Full of the bliss of play[2] is She, and play[2] is Her play[3] of bliss. If, in this drama of Sangsâra-play, She intoxicates Herself with Her own bliss by appearing as Jîva and invoking Herself, or She Herself enjoys Her own peace by seeing dreams in Her own delusion, what harm does it do Her? And if, being a Jîva, I, considered as a Sangsârî,[4] invoke Her, that invocation also is in accordance with Her command. What question of harm to Her can then arise over this? Hence, though he knew that this Sangsâra was full of delusion, and had awakened from the horrible dream of the sleep of delusion, the cause of which he fully understood, the wild and deluded Sâdhaka and unerring Tântrika, Digamvara, sinking in the sea of peace, has said: "In delusion is my

[1] Get as much happiness as you can even in delusion.
[2] Lîlâ. [3] Nâṭaka, which means drama, etc.
[4] Inhabitant of the Sangsâra—that is, from the point of view of Jîva and Sangsâra.

peace." "You say, come here to the Omnipresent Being, who is everywhere. Who are you and whom do you invoke? What wonderful thing is this?[1] There is no 'here or there' for Him who is Omnipresent; how, then, can it be said to Him, 'Come here?'"

Had Rây[2] looked into the matter a little more deeply, he would not most probably have said this; for it is universally admitted that there is no here or there for the Omnipresent Brahman. Whose, then, is this "here" in the phrase "Come here?" It is the Sâdhaka who says it, and it is his own. Although there is no here or there for the Brahman, there is here or there for the Sâdhaka. He says: "Come to this place of mine." Had I said, "Come to this place of Yours," I might some day be called to account for it. But the Sâdhakas "here," which is spoken of in the Ṣhâstra, has, through deficiency of intelligence in the interpreter, become Brahman's "here"; and, unfortunately, like one blind man resting on the shoulders of another blind man, you and I also have understood that this "here" is in reality Brahman's "here." If, after this, it is objected that there is no "here or there" for Brahman, how, on being asked to come here, can He actually come? Should anyone make this objection, we would ask him to go a little further. If there is no "here or there" for Brahman, there is also no coming or going for Him. Why, then, object to his "coming here" instead of at once objecting to the fundamental matter, the "coming" itself? For him for whom there is no coming and no going, there is also no eating, no dressing, no taking, no giving, and, in short, nothing which can be negatived, and not even worship by you or me—nothing, nothing, nothing! Everything is thus cleared away and dismissed. This is what is called being too intelligent! Here Rây ought to have understood that what he was saying belonged to a different

[1] See *ante*, p. 179.
[2] Râjâ Râm Mohan Rây.

province[1] altogether. Its proper place is in the sphere of pure knowledge.[2] It has no place in the sphere of Upâsana,[3] which is Karma, with Jnâna, accomplished by Bhakti.[4] To seek to ridicule a matter which belongs to one province[5] by taking it into another is unjustifiable. This is what is called " absence of common sense."

Rây again says: " Who are you ? and whom do you invoke ? What wonderful thing is this ?" The cause of his wonder is: " Who are you ? whom do you invoke ?" This " Who are you ? whom do you invoke ?" can be explained in three ways. First, " Who are you ? whom do you invoke ?" may mean, you are He, for a Jîva is a part of Brahman. This assumes a perfect knowledge of Brahman, and is consequently a repetition of the same blunder above mentioned; and, as we have already replied to this phase of the question, we have nothing to say about it here. The second way of interpretation is, " Who are you ? and whom do you invoke ?" That is to say, when She resides in your own heart, whom again do you invoke ? We say, wonderful indeed must have been Rây's knowledge of outer worship if he thought that for the purpose of that worship we invoke a Devatâ other than the Devatâ residing in our heart ! He ought not to have ridiculed or even discussed a matter which he did not understand. " He who worships an outer Devatâ, abandoning the Devatâ resident in his heart, is like one who runs after a heap of ashes, having thrown away the gem which he holds in his hand." (For, unless the spirit[6] of the Devatâ residing in the heart is communicated to the outer image, the worship becomes a worship of the image only, and not of the Devatâ.)[7] If Rây under-

[1] Adhikâra. That is, it was true as regards the Brahman aspect of things, but false when applied to the Jîva aspect and his worship, which is necessarily dualistic.

[2] Jnânakâṇḍa. [3] Worship.

[4] Action done with knowledge and accompanied by devotion.

[5] Adhikâra. [6] Tejas. Force and energy, vitality.

[7] Author's parenthesis.

stood that the worship which was based on these words of the Ṣhâstra was a worship of an outer Devatâ, to the exclusion of the Devatâ resident in the heart, then, also, he was greatly mistaken. Finally, the third way of interpretation is ," What are you ? whom do you invoke ?" That is to say, " You are a Jîva smaller than the smallest, while She is greater than the greatest, boundless and external. How, then, is it possible for you to bring Her to you ?" We reply, you and I have no reason to be anxious about this, for we do not worship Her according to a method devised by ourselves. The Ṣhâstra is Her command, and we conduct ourselves according to it. She has Herself considered the question how we may bring Her to ourselves, and it is because She has done so that She has assumed forms and manifested Herself as Mantraṣhakti,[1] and Herself made provision for Her worship accordingly. Moved by pity for Jîvas, She has (infinite though She is) assumed finite forms, sometimes immense and sometimes small, because there can be no worship of the infinite and the eternal. According to the third way of interpretation, also, the passage, " Who are you ? and whom do you invoke ? What wonderful thing is this ?" seems to us to be truly strange. Now, another thing may be said here. It is this: We admit that, although there is no " here or there " for Brahman, there is " here and there " for the Sâdhaka; but when it is certain that Brahman is already at the place where you would invoke Him, why uselessly make the invocation at all ? It is with the view to this objection that the Sâdhaka, with spiritual perception, has, by an analogy, explained this matter of the invocation and appearance of the Devatâ. " Air fills every place, but still, when the weather becomes oppressively hot, we say: ' Come, air ! Come, O life-giver !' " In the material Universe the air is admittedly all pervading; but when the terrible heat of summer almost kills us, who is it who does not

[1] Power as Mantra.

piteously and from his heart say: "Come, air, come to us"? Why do people say this? Whence will air come? Air is everywhere. Had the movement of air been in fact stopped, would Jîvas have existed anywhere? A Jîva lives because there is air both within and without him, and because he breathes it into and out of himself. Why, then, invoke air, saying: "Come air, come"? When we look at the matter from the point of view of ourselves and not of the air, there is a sufficient reason for such invocation. The oppressive heat of fiery summer is scorching my mind and body; I feel then an acute necessity to invoke air. At such a moment, despite the universal presence of air, to me it seems to be in fact absent. It is not for respiration that I invoke air. I invoke the air to save me from the unbearable tortures of heat I suffer inwardly and outwardly—a work which cannot be accomplished by subtle air which has not taken on distinctive form. For this purpose we want the Wind-King, who moves on the breast of the Malaya Hill, robs the fragrance of sandal forests, soothes the burning of the Universe, and suppresses the rigours of summer. This is why, in spite of the universal presence of subtle air, I then ignore it and invoke the gross air, saying, "Come, air! Come, O life-giver!" And it is not merely a matter of words only; for, as a matter of fact, so long as this body of mine is not soothed by cool and refreshing waves of wind blowing strongly and with its sweet life-inspiring touches, I may search this entire vast Universe without finding anywhere the relief I seek. Similarly, although there is no reason, so far as She is concerned, for my invoking Her, there is ample reason, so far as I am concerned, for my doing so. I am a Jîva scorched by the fire of the three forms of sorrows.[1] My mind and life are constantly on the rack of the terrible troubles of the Sangsâra. Suffering miserably under the influence of the poisonous exhalations of the world, I cry day and

[1] Caused by the self, the material, and the spirit world

night, "Save! save!" At such a time the fact of Her being everywhere does not remove my burning pains. And hence, in spite of Her residing in all things as formless substance, to me Her presence seems Her absence; and, in spite of my knowing that Her substance is consciousness itself, Her presence with me does not satisfy me. I want Her whose presence will remove all my troubles. I am completely surrounded by the fearful huge fire of Sangsâra, and have no way for escape. Scorched on all sides by the burning heat of this circle of fire, I, in despair, throw up my arms, and with heart-rending and deeply plaintive voice cry: "O Mother of the world! where art Thou? I die—I die! O merciful Mother, save me! Come, O Mother! Come, O Mother! Come, O Mother, Mother of mine!" Instantly, while these words are yet in my mouth, the Mother, the charmer of the heart of Bhairava,[1] grieved on learning of Her son's sorrow, forsakes Her golden throne on Mount Kailâsa,[2] and, without even staying to arrange Her dress, hastens to and stands before me, extending Her ten fear-dispelling arms in all ten directions,[3] and crying: "Fear not! fear not!" Then only will my sins, my diseases, my griefs, my troubles, and my pains be for ever at an end. My distress will not be relieved without the aid of this merciful and gross manifestation, even though I should possess the knowledge of Her subtle existence as the all-pervading Devî. Digamvara has, therefore, said: "The Mother of the Universe pervades the Universe, but still, when I am overwhelmed with sorrow, I say: 'Come, O Brahmamayî, save me!'" That the Mother of the world pervades the Universe is known to me as well as it is known to you; but knowledge alone without realization will not end our troubles. Hence, when we are overwhelmed with sorrow, we say: "Come, O Brahmamayî!" True it is that we invoke Her by saying, "Come," but we

[1] Ṣhiva. [2] The abode of Ṣhiva.
[3] N., N.E., E., S.E., S., S.W., W., N.W., Above, and Below.

invoke the aspect[1] of Her which governs all things, and not that in which She pervades all things.[2]

Rây says: "You utter hymns in praise of Him who is the master of this Universe, after having offered Him all kinds of food. How incongruous this seems to me!" One is pleased if one gets a thing which one does not possess; but it seems highly incongruous to utter hymns in praise of Him whose infinite wealth consists of this entire Universe, after offering Him all kinds of food. The offerings belong to His Universe, and not to you. Who are you, then, to offer Him that which already belongs to Him? Before making a gift of a thing you must establish your right of ownership to it. If you proceed to establish your right of ownership to things which belong to Him, you will be in a manner liable to punishment on a charge of theft; so what you gain by your offering is the punishment for theft. It is in reply to this that Digamvara has said: "In fact, meditation, knowledge, water, fruit, and all things belong to Her whom I worship with living and inanimate things." If one becomes liable to punishment for asserting one's own right to things belonging to Her, then we cannot avoid punishment; for we ought to have remembered it when we speak of "my wife, my son, my property, my family," and so forth, instead of only calling it to mind at the time of making offerings in worship.[3] What have you to call "your" in wife, son, house, and family? If, for the purpose of your own gratification, you can safely enjoy these things as your own, why should you object to my offering Her Her own things as though they were

[1] Vibhûti.

[2] She is not invoked in Her omnipresent aspect, but in Her form as the Mistress of the Universe.

[3] A theme the author has in other places rightly enlarged upon. We hug dualism for our own purposes; it is only when we come to the question of worship that we conveniently seek to ignore it, and posit a philosophic monism which, though lying in our mouths, is at variance with all we do.

mine for Her gratification. The punishment for theft will be the same for you as for me; not only so, but my punishment for having made offerings to Her first and then partaken of it as Prasâda[1] will most probably be of a different nature from that which you will receive for having enjoyed yourself.[2] Digamvara has therefore said that, be it meditation, or knowledge, or water, or fruit, everything belongs to Her, whom we worship with living and inanimate things. Your body, senses, mind, meditation, knowledge, and all, are Hers. If She cannot be worshipped with offerings belonging to Her, how can one pray to Her at all by meditation with a mind belonging to Her, or sing songs in Her name with a voice which is Her possession? You call me a thief if I offer Her things which are Hers, but She whose things they are has said: "If a man enjoys the things given by Devas, such as gold, beasts, grains, and so forth, without first offering them to the Devas, he is a thief." Now say, brother, is it I who am a thief for having made my offering, or you, who are a thief for not having done so? It is true that this Universe is Hers, but have you and I realized it? Would anything have then remained as "mine"? Many people are very quick to understand, as a matter of mere knowledge, that the Universe is "Hers," but they find it extremely difficult to put this knowledge into practice. On that day on which I shall really understand that everything is "Hers" there will be an end of the phrase "my" and of worship as well; but so long as I am incapable of doing that, with what face do you ridicule Her worship on the ground that it is "by me"? Hence I say, immersed in delusion as you are, it is a great blunder on your part to call this

[1] Dedicated food.

[2] That is, it being conceded that all things belong to Her, the offence is less if we first offer what is Her own, and then partake of that which we have acknowledged to be Her own, than if without such tribute and worship we take for our own sensual enjoyment what is not our own.

delusion " delusion." Undeluded Digamvara has therefore said: " In delusion is my peace. What harm does invocation or dismissal do to anybody ?" High-souled Dâṣharathi Rây[1] also, the musical Sâdhaka, has preached the same doctrine. In his Agamani[2] he writes:

" The auspicious journey[3] gave Mountain[4] auspicious fruit. On an auspicious day in an auspicious moment came the Lady of Shaṅkara.[5]
In haste did Mountain[6] perform auspicious rites of invocation.[7]
On the auspicious seventh moon everything was ready for the auspicious worship.
The Tantradhâraka[8] went on reciting Mantras from the book in his hand.
Mountain began to worship Brahmamayî, knowing Her to be Brahman.
He sat[9] on his seat with a pure mind.
In various places near Chaṇḍî[10] the sacred book of Chaṇḍî began to be recited.
In the midst of this he fixed his meditation on Chaṇḍî, his daughter.
And putting a flower on his head,[11] he worshipped Her with mental offerings.
Restless grew Mountain's mind as he saw Her.
He saw that the infinite Universe was all His Umâ's.

[1] The celebrated Bengali poet, born 1804, died 1857.
[2] The coming of Durgâ.
[3] That is, the coming of Durgâ to the earth.
[4] Himâlaya, Durgâ's father. [5] Ṣhiva.
[6] Devî's father, to whose house Devî every year went.
[7] Maṅgalâcharaṇa.
[8] One of the priests whose duty it is to prompt the other priests with Mantras from sacred books.
[9] Literally, " He sat with care "—that is, he followed out the injunctions relating to the place of sitting, the mode of posture, etc.
[10] The Devî, a title of Durgâ, Ṣhakti of Ṣhiva, as the powerful victrix of the demoniac hosts.
[11] Before worship a flower is put on the head, often inserted in the Ṣhikhâ (crown-lock).

Everything was contained in the Daughter's womb.
The Daughter was no daughter.
The world was filled with the Daughter's daughters and sons. Millions of Brahmâs, Vishṇus, and of Ṣhûlapâṇis[1] lived under the protection of Her feet. The Queen of Ṣhiva was Mistress over all.
Giving up meditating, Mountain said, a hundred streams flowing from his eyes:
'What have I, O Chaṇḍî! with which to worship Thy feet? I am not in truth the monarch of this dominion.
O Brahmamayî! whose articles, then, shall I give to whom?
Under the influence of delusion people say, "My, my!"
And who is it who lives in the household Âṣhrama[2] who is not deluded?
O Mahâmâyâ! what a Mâyâ (delusion) it is that thou hast cast upon me!
I pray Thee accept my offerings.'"

Song.

"O Umâ![3] what riches have I that I can give Thee? Shutting my eyes, I see that all things in the Universe are Thine.
What gems and garments shall I give Thee when the sea, which is the mine of gems, is Thy servant, and in golden Kâshî Thou dost live?

[1] A name of Ṣhiva as holder of the trident.

[2] Stage of life of which there are four—viz., student (Brahmachârî), household (gṛihastha) here spoken of, forest recluse (vânaprastha), and wandering beggar (bhikshu). According to the Mahânirvâṇa Tantra there are only two Âṣhramas in the Kaliyuga—viz., the second and fourth.

[3] Spouse of Ṣhiva so called, according to Kâlîdâsa's Kumâra sambhavam, because "By the words 'U, Mâ' ('oh, not') She was thus forbidden by Her mother to practise austerity. Thereafter the pure Umâ obtained Her name."

O Îṣhvarî Annapûrṇâ,[1] who can say that Hara[2] is a beggar, when Kuvera[3] is the store-keeper in His house? The three worlds are beggars at the door of Thy three-eyed beggar."[3]

Highly pleased, the Devî, with good cheer, said to Her father:

"Finish the worship which you have resolved on.[4]

True the infinite Universe is all Mine.
The wealth I have given You is Your own.[5]
By Chaṇḍî's[6] grace Mountain worshipped the feet of Chaṇḍî.
The seventh moon day ended, and night approached."

Ah! how charming! This is truly the Devî's divine message in the heart of the devotee! "Finish the worship which you have resolved on. Your mental worship is done on your understanding that all things in the Universe are Mine. Now finish the outer worship which you have resolved on in the notion that it is yours." Lest you should say, "What I shall offer you in outer worship is also Thine," the Mother, who dwells in all hearts, has said by way of reply: "True, the infinite Universe is all mine, but the wealth I have given you is your own."[7] From whose mouth, but that of the Mother, can I expect such a simple reply in such sweet, simple words? "Although the Infinite Universe is all Mine, the wealth I have given you—that is to say, the wealth in regard to which I have given you the sense of 'mine-

[1] The Devî as Lady Bountiful—giver of food.
[2] Ṣhiva. [3] God of Riches.
[4] Sangkalpa (see Introduction, "Mahânirvâṇa Tantra").
[5] That is to say, as explained later, the wealth in respect of which the Devî has given the Sâdhaka the illusory notion that it is his own.
[6] The Devî (see *ante*, p. 188).
[7] Though not really so the Sâdhaka's wealth appears to be his own, as it is the Devî Himself who is the cause of the delusion that it belongs to him. So long as the Sâdhaka is under delusion the wealth is really his. What is the use of talking about it as "Her wealth" unless this is realized by dispelling the illusion?

ness '—is your own; for this sense of ' mineness,' which you have also, is My gift. Although the title to the substance of the thing is Mine, the title to its enjoyment is yours. To-day you offer this title of yours to Me, and in doing so you will finish your worship. Give Me, O father! the burden that is Mine, and be free from care yourself. Let Me to-day free you from all burdens by taking them on Myself." O Mountain King! this is the way in which is accomplished the worship of those who see with their eyes that all is Hers instead of merely babbling of it with their tongue. Blessed are you as a worshipper in this Sangsâra! You are the best of those who have worshipped the Mother! You have said: " Under the influence of delusion people say, ' My, my!' And who is it who lives in the household Âṣhrama[1] who is not deluded?" But we do not know if there was ever in this world an undeluded follower of the household Âṣhrama like you.[2] Millions of great Yogîs have been unable to master, by means of their undeluded inner worship, what you have achieved in the household Âṣhrama, though deluded outer worship.[3]

Everyone in this world performs outer worship, but has the Treasure of the heart ever issued to console anyone as She has done for you? Full of Spirit,[4] full of Brahman, and full of bliss, is my Mother. Although She is the presiding Devatâ in the heart, She has come to receive your outer worship. To whose house does She thus come of Her own accord and with loving regard to grant success to the Sâdhana of the Sâdhaka, after having passed an anxious year[5] in Her jewelled residence in Kailâsa, the seat of peace? Who is so fortunate in this Universe as to be able to place before himself the Devatâ, full of Spirit[4] and of Brahman, residing in the heart, as a Devatâ in visible form[6] at the very beginning of worship? Who

[1] *Vide ante*, p. 189. [2] Himâlaya, the Devî's father.

[3] " Deluded " is not here used in a condemnatory sense, but in the sense that it is dualistic, and like all which is such in a sense delusive.

[4] Jyotih. [5] In anxiety for her parents. [6] Mûrtimayî.

is so fortunate that She who is the treasure sought in Sâdhana seeks from him outer worship of Her own accord? Not only have you[1] the glorious title of "Gaurî's Guru,"[2] but you are the Guru of the whole world by reason of your having initiated it in the worship of Gaurî. It is on being initiated in the great Mantra of Gaurî's worship received from you that this Sangsâra, consisting of moving and unmoving things, has to-day become entitled to the Durgâ Pûjâ festival. For this reason Durgâ, the treasure acquired by you, through austere Sâdhana is your Daughter, despite that She is the Mother of the Universe. Who has the power to worthily express the blessedness of the Mother? But O Mountain King, the prince of devotees! O Siddha King, the beloved father of Siddheshvarî![3] Blessed, blessed, blessed are you to-day! and blessed are we, the inhabitants of the world, in that we have you for our maternal grandfather. Hence we say: "O Lord! we pray Thee to make the fountain of the love of your Daughter, the charmer of Shiva, to play for once in the desert of the hearts of those who are unblessed in the world through failure to understand this blessedness of Yours. Let high waves of the sweet cry of 'Mother' cool their burning, stony hearts, and may infinite streams of bliss flow to-day through the earth by the grace of its supporter."[4]

It is with reference to the above-mentioned notions of delusion that Rây[5] has said in another song:

> "Whose are you? Who is yours? Whom do you call your own? It is a dream which you have seen in the sleep of great delusion.[6]

[1] Himâlaya, the Devî's father.

[2] Gaurî is the Devî. The Devî Purâṇa says: "She who was burned by the fire of Yoga was again born of Himâlaya. As She has the colour of the conch, jasmine, and moon, She is called Gaurî." She is of a golden colour.

[3] The Devî, as mistress of all Siddhi (success). Her father is Siddha, as the possessor of it.

[4] The Mountain.

[5] Râjâ Râm Mohan Rây.

[6] Mahâmâyâ.

Just as a man mistakes a rope for a snake, so this world, which is a compound of the five elements, is false. The immaculate[1] One alone being true.

At night all sorts of birds live happily on the same tree. When, however, morning comes, they all fly away to different places.

Know that advisers, friends, relations, and all will similarly pass away in time, and there will be none to prevent them doing so.

When cruel death will grasp you, where will your flowers be, your sandal paste, jewelled ornaments, the men and women you love, your wealth, youth, honour, and your pride ?"

Rây has seen the horrors of delusion in the fearful dream of Mâyâ[2]-sleep in the earthly Sangsâra. What he has said is doubtless true, approved of all Ṣhâstras, and admitted by everyone; but even this Sangsâra, full of delusion as it is, appears to be the seat of unending peace when one hears what high-souled Digamvara has said on experiencing the most peaceful dream of that Mâyâ-sleep, which is full of the Mother. Digamvara's reply is:

The Mother is mine, I am the Mother's, and I call Her my own. I see in my dream the Mother who is Mahâmâyâ.[3]

When through mistake you think you see a snake in what is only a rope, do you then say that both the snake and the rope are false ?

After living happily together at night, birds fly away in different directions. But they return again as I do.

The coming and going in this Sangsâra gives news of its permanency and of its truth. The thought of the Feet of Her who is made of consciousness is the bondage of Sangsâra."[4]

[1] Niranjana. [2] The sleep of delusion of worldly life.

[3] As both the Yielder and the Victrix of Mâyâ.

[4] Life itself is a Sâdhana, and every Jîva is willingly or unwillingly a Sâdhaka. Before he can attain liberation he must accomplish that worship for which he is in the world, and until it is accomplished he is bound thereto.

What incomparable strength floods in the unswerving heart of the devotee who has held the great Ṣhakti in it! Immediately he is asked under the infallible authority[1] of the Vedânta Philosophy, "Whose are you? Who is yours?" the world-conquering devotee replies boldly and proudly, "I am the Mother's, and the Mother is mine." "Whom do you call your own?" "I call Her my own." It is no dream which you have seen in the sleep of great delusion. I see in my dream the Mother who is Mahâmâyâ. The dream of Mâyâ frightens you out of your wits. I see in my dream the Mother who is Mahâmâyâ Herself, the Queen over that Mâyâ. How can Mâyâ make him afraid to whom Mother Mahâmâyâ reveals Herself?

"The world which is a compound of five elements is false, the Immaculate One[2] (alone) being true." This is true as much for me as for you. But you say that whatever is seen in this Sangsâra, made of Mâyâ, be it in the earthly Sangsâra or in the Sangsâra[3] of Sâdhana, is a dream (just as through mistake a man sees a snake in a rope).[4] From this it follows that you are a non-dualist, and have no faith in anything which is dualistic. It is therefore certain that you have no faith in Sâdhana, because it deals with the worshipper and the worshipped. Since you have no faith in Sâdhana, and neither know what it is nor practise it, you will not be able to understand this Mâyâ-sleep and dream even if they be explained to you. It is, therefore, useless to discuss them with you. Or perhaps what you have said is not intended for the Sangsâra of Sâdhana, in which case also there is nothing to say. Now, "Just as through mistake a man sees a snake in a rope, so the world which is a compound of five elements is false." This also is true. What, however, we must here understand is the answer to the

[1] Literally, "with the force of the infallible weapon."

[2] Nirañjana.

[3] Here the author plays on the word. The sense is the sphere of Sâdhana.

[4] Author's parenthesis.

question, "When does it become false? for whom does it become false? and who may and may not say that it is false?"

Digamvara therefore says: I admit that the seeing of a snake in a rope is caused by mistake and is consequently false; but "when through mistake you see a snake in a rope, do you then say that both the snake and the rope are false?" When a man is frightened by the sight of a tiger in a dream, does he then think that the tiger is false? If so, would anybody have ever been frightened by the sight of a tiger in a dream? True, it is that the tiger of a dream is eventually seen to be false, but that is after the dream passes off. Similarly, by mistake one sees a snake in a rope. It is true that the snake is false. But this knowledge of falsity is gained when the mistake is discovered. How, then, can you realize that the Sangsâra is false during such time as you see the Sangsâra-dream in the sleep of Mâyâ? It is precisely because Jîvas do not realize this that the teachings of the Mâyâ doctrine are unheeded by Jîvas in the Sangsâra.

Another thing: if there is Mâyâ, whose Mâyâ is it? If even whilst living in the midst of Mâyâ I gain Her from whom Mâyâ comes, then notwithstanding that Mâyâ is full of falsehood, the working of Mâyâ becomes full of truth for me.[1] As even in dreams people take real medicines, or laugh real laughs in the ecstasy of unreal joy, or really weep on seeing the horrors of unreal danger, or are really engaged in discussion on reaching unreal places of debate; so if in the dream of Sangsâra in the Mâyâ-sleep I can reach the domain of Sâdhana and truly obtain the Mother whose substance is truth, then what better dream of happiness or better dream of peace can I have than this Mâyâ? As people's dreams pass off the

[1] That is, by true worship the Sâdhaka gains the Mother Herself. If he succeeds in this, then, in spite of his being in the midst of Mâyâ, he has attained the highest aim of being which is full of truth. Mâyâ cannot harm the Sâdhaka, for the latter possesses the very Devatâ from whom Mâyâ comes and who is its Mistress.

moment they receive medicines, therein[1] so if my dream of Mâyâ also passes off in consequence of my receiving the great remedy for the disease of existence, then I shall be blessed. If my practice of Sâdhana on the dualistic understanding that She is the Mother and I am the son, She is the Master and I am the servant, secures for me Her grace, then of a surety I shall be able to float joyously on the bosom of the sea of monism, swimming in the waves of dualism.[2] As undecaying, immortal, and indestructible consciousness I shall flow on the current of devotion, instead of sinking in the unfathomable depth of liberation, and thus swimming through the sea of liberation I shall at length land on that shore which is the Feet of the Devî with dishevelled hair. Then waking, I shall see that my dream has really brought me to the shore of Kulakuṇḍalinî,[3] and that in consequence of receiving the great remedy for the disease of existence the sleep of existence has in truth passed away. Digamvara has therefore said: It is well that you see a dream in sleep and do not awake again. Had you really woken, then that awaking would have been happy and peaceful. But what you call waking is only a play of wakefulness without awaking, and itself a bad dream. Real waking brings happiness and peace, whilst wakefulness without waking drives them away, producing want of peace, and the lamentation, "Alas! I am lost." Did all birds when leaving the trees do so for good and all, then the trees would have become birdless in a single day. Similarly, had all Jîvas passed away for good and all, the Sangsâra would have ended in a single age.[4] But just as birds fly away in the morning and return in the evening, so Jîvas pass away when they die and return when they are born

[1] As where a person with an ailment dreams that medicine is given to him by some Devatâ, which dream wakes him up; as, for instance, at the Ṣhiva at Târakeṣhvara.

[2] The motionless sea itself is monism, but the waves with which it is agitated are dualism.

[3] The Devî presiding in the Mûlâdhâra.

[4] Yuga.

again. Hence it follows that what you call transiency of the Sangsâra is in a way nothing but its flowing permanence. Moreover, the constant coming and going to this and the next world gives news of the permanence and truth of the Sangsâra. The Sangsâra therefore is permanently permanent in spite of its transiency;[1] and thought of the feet of Her whose substance is consciousness is the only permanent chain which binds me to this Sangsâra. I love the permanent Sangsâra always and with all my heart, lest monistic experience should unite the Mother and the son into one.[2]

I cannot bear this Sangsâra, for I am terribly afraid, lest falling under the charm of liberation I should loosen my hold of the Feet of the Mother with dishevelled hair. How can I when liberated rest satisfied unless I have the Mother, and can call upon Her ten times every half an hour: "Mother, O Mother! O Mother! Mother mine! O Umâ! O Shyâmâ! O Mother, Mother?"

This is why I say that even liberation is not more agreeable than being bound by the chain of the Mother's love. And Digamvara has, therefore, said: "Thought of the Feet of Her whose substance is consciousness is the bondage of Sangsâra."[3] As to the last few lines of Rây's song, the naked (Digamvara) Sangsâra of Digamvara[4] did not contain any of the things mentioned in them.[5] So he did not care to give any reply to them.

Rây has, again, said:

> Alas! by whom have you been deluded, O mind? How unfortunate it is that you believe imagination to be truth!

[1] The world may be in flux, but the flux is a permanent thing.

[2] The position here taken is that of the Bhakta or devotee, whose devotion can only find play in a dualistic world which is shattered on the attainment of Brahmajnâna.

[3] *Vide ante*, p. 193.

[4] There is a play on the word Digamvara. The name also means "naked."

[5] Digamvara has answered the other lines of Râm Mohan Rây, but not those at p. 193 about flowers, sandal paste, jewels, etc., which did not form part of his world, and about which therefore he did not trouble.

You cannot give life to that which is under your control and yet desire to attain Him who is the life of the world.

Sometimes you give the image ornaments and sometimes good food. At one time you establish it and at another destroy.

You make that dance before you,[1] which, nevertheless, you believe to be your Lord. Who has ever seen so much folly anywhere in this Sangsâra ?"

Digamvara replies:

" She, the Charmer of the world, has deluded the world with Mâyâ. The Mother has revealed Herself, making imagination true.

On imagination is She established, in imagination I give Her life. But this much I know, that truly do I offer myself to Her.

Sometimes I give Her ornaments and sometimes food. At one time I establish Her and at another destroy.

I see Her as Mother dancing on the breast of Father, and in fear I say: O Thou who art all, save all!"

The Sâdhaka will here notice what a great difference there is between the two. Rây asks, " Alas! by whom have you been deluded, O mind ?"

Digamvara replies: " Why mind alone ? She, the Charmer of the world, has deluded the world with Mâyâ."

Do you think that you will escape being deluded by the Mâyâ of Her whose Mâyâ deludes the three worlds ? Moreover, what you consider to be a folly in image-worship is also to be found in your worship of Sangsâra.[2] If in spite of the worship of Sangsâra being false you consider it to be true, why should you not consider the worship of images also to be true ? While you yearn for the company of father, mother, wife, son, and so forth, despite the fact that your relationship with them is false, why should you

[1] The Devî in some of Her forms appears as a dancer; one of the names of Kâlî is Nṛitya-Kâlî, or the " dancing Kâlî."

[2] That is, pursuit of worldly objects.

not also consider Her company an event of singular good fortune for you ?

Next, had it been my imagination which I believed to be the truth, then you might say that I was mistaken. But it is not so. This imagination is Hers, who has created the universe out of Her imagination. She has thus created wife and son, and we cannot forget them. How can we, then, forget the form[1] which She has created (or imagined)[2] for Herself. Hence, while you say: " How unfortunate it is that you believe imagination to be the truth," we say: " Alas ! what a pity that you consider truth to be imagination in relation to the domain of Sâdhana only, and not in relation to the Sangsâra also." This is a sign of great self-forgetfulness. You may, however, say: " Although the Sangsâra is an imagination, an image does not appear to me to be as true as my parents." What matters it to anybody that it does not ? What matters it to the sun that the owl does not see it ? Moreover, had it been possible for us to see whenever one so wished, you might perhaps with some reason have said: " I do not see." But here, She whom I want to see most show Herself before I can see.[3] Hence I do not wish to affirm of anything that it is true.[4] But She, on Her side gives reality to Her imagination (or creation) and presents Herself to view. What can you say to this ? If it seems impossible to you that She who can give reality to such an imagination as is this vast and yet false universe can also (being Herself truth personified) give reality to Her own promise, then I have nothing more to say, for wonderful indeed is your knowledge of truth ! As Her image is

[1] Mûrtî: image.

[2] There is all along a play on the word Kalpanâ, which means both " imagination " and " creation." Moreover, the creation is Îṣhvara's imagination.

[3] He to whom She shows Herself can alone see.

[4] Everything is in a sense untrue, but until this is realized it is idle to select out one thing from an illusive Sangsâra as true and reject another thing as false.

an imagination, so also is Her presidency therein. As the giving of life to the image is an imagination, so life also is an imagination; as the Sangsâra is an imagination, so you and I also are an imagination; and, last of all, Her imagination (or creation) also is an imagination. It is thus a pure futility to discuss the point. So long as the imagination (or creation) of the forms which you and I possess is true, so also is Her form, even though imagined by Her, yet, true, true, true. On the same day on which your "you-ness" and my "I-ness" will disappear, Her "She-ness" also will disappear. For the moment you had better consider yourself an imagination than call Her such. Hence I make that dance before me, which I believe to be my Lord (it is not I who cause the dancing).[1] I see Her as Mother dancing (of her own accord) on the breast of Father, and so in fear I say: "O Thou who art all, save all!" When I do not forget the multiple form of Her[2] who is all, what great sin have I committed that I should forget this form which is Herself in reality? Her form will ever remain an imagination[3] to such men as do not know Her, but those who wish to see Her form and have faith in Her ever say: "The Mother has revealed Herself, making imagination true."

In another song Rây says: "O mind! always do Sâdhana of Him who, being without Guṇas,[4] is the seat of Guṇas, and is without imagination." Digamvara (the Sâdhaka), the chosen son of Digamvara (Ṣhiva), at once says in reply: "Why, then, madman, do you do Sâdhana of Him, if He is without Guṇas and without imagination?"[5]

We have not been able to find a subsequent verse in which another portion of Digamvara's reply is contained.

[1] Author's parenthesis; but She again it is who is the cause of that appearance of dancing to the Sâdhaka.

[2] That is, the world. [3] That is, an unreality.

[4] See Introduction, "Mahânirvâṇa Tantra," *sub voce* "Guṇa."

[5] Without Kalpanâ—the expression here means the same thing as Nishkriya, or inaction.

First of all Rây says: "Always do Sâdhana of Him." This Sâdhana is not the Sâdhana spoken of in the Ṣhâstra. It is Rây's own Sâdhana. For, in one of the following lines he says that Siddhi and such other things "are fancies of the mind, impossible of achievement." (And yet he tells us that we are always to do Sâdhana of Him !)[1] Next he says: "Wonderfully is the universe made. See the work and believe in its Author. Know only that He exists, beyond thought." To this Digamvara replies: "If you know only that He exists, why, then, do you sing songs? On whom do you meditate when closing your eyes, and whom do you think of ?[2] Here Digamvara has proved that there is no correspondence between Rây's words and his actions. In another song Rây says: "What an error it is (of yours),[3] O mind! The eye does not see Him whom you wish to see. The ether surrounds the Universe. How is it that you consider Him to be like the ether who has made it so widespread ?"

"What pains you are at to display Him who makes the sun, moon, and other planets to move constantly ! And we want to feed Him who is higher than the highest, who gives food to men, birds, beasts, and creatures of the waters !"

He who does not see the fruits of a work calls it a folly. This is why Rây has said, "What an error it is !" But he who has reaped its fruits has, with a clear vision, said: "It is not an error, it is not an error. Look there, look. There stands my Brahmamayî shedding light in darkness. Under Her feet lies Maheṣha, prostrate and unable to move. Hundreds of thousands of human arms form Her waist-chain. From Her eyes issue the fire of suns and moons. Her mouth utters the words 'fear not, fear

[1] Author's parenthesis. This is absurd, for Ṣhâstrik Sâdhana is done to obtain Siddhi, and Siddhi is the result of due Sâdhana.

[2] How can we think anything of that of which we know nothing, except that it is something which exists.

[3] This parenthesis belongs to the original song.

not.' She sends forth peals of loud laughter. Fearful is She to look upon. The Heavens tremble. Victorious is She in battle. Free is the laugh She laughs with Her terrible mouth. The earth trembles under Her swan-like gait.[1] Keeping time, gracefully She dances, tâthai, tâthai."[2]

In the course of his reply to another's words, Digamvara has in this place given an account of his own work. Sâdhana has here trampled on argument and carried the Sâdhaka to the visible temple of Siddheshvarî,[3] and what it shows him there makes him speak incessantly words which depict his own thought, leaving him no leisure to reply to those of others. Just as, if a man meditates on some subject before he falls asleep, an indistinct shadow of that subject falls on his dreams (even if the dream relates to a different matter), so the sky, the sun, and the moon, which had passed through Digamvara's mind before he composed the song and was considering " Whether it is a mistake," appeared indistinctly along with the Virâṭa[4] form of the Mother of the World. Digamvara was at that time lost in what he saw when he said, " Look there, look," or in what he saw before he said, " Look there, look."

A Sâdhaka will here observe what a difference there is between Sâdhana and philosophical reasoning—a difference as great as that between Heaven and Hell. Can the bubbles of philosophical and scientific reasoning attract the notice of him who has sunk into the play of the waves of the charming sweetness of the Charmer of the world? Ah, how sweet, how sweet! What an accomplishment in Sâdhana! It is as if She who is life itself has thrown the gate of life open and plays before

[1] A waddling movement in women like that of a duck or swan is considered beautiful, for the swaying movements reveal the hips and their action.

[2] An onomatopæic word to denote the thud of dancing.

[3] The Devî as Lord of all Siddhi.

[4] The vast form.

the eyes of the devotee, and the devoted Sâdhaka, clapping his hands, fills himself with the sight and then shows it to the world, saying: "Look there, look at my Mother! Free is the laugh She is laughing with Her terrible mouth. The earth trembles under Her swan-like gait, and keeping time She is gracefully dancing, tâthai, tâthai."[1] Blessed Sâdhaka, blessed are you! blessed is the earth with your blessing!

Âdhyâtmikism.[2]

We give a hundredfold praise to the community which suffers from the mental malady which makes them say that the Deity can have no form for having themselves afforded us the means by which they can be found out. But there is another class of interpreters who suffer from a contagious fever, whose mere touch is fatal, and who yet can by no means be so easily found out. These men have surpassed the two Âdhibhautik and Âdhidaivik kingdoms and entered into the Âdhyâtmik realm.[3] Hence, whatever may be their practice, they are in speech advocates of Âdhyâtmikism. To them even the visible Sangsâra formed of the five elements is almost Âdhyâtmik, not to speak of invisible abodes of the Devatâs, Dharma, the next world, and so forth.

According to them, Vedas, Tantras, Purâṇas, Itihâsas,[4] are allegorical; Brahmâ, Vishṇu, and Maheṣhvara, are allegorical[5] persons; and so are Prakṛiti and Purusha, the

[1] *Vide ante*, p. 202.

[2] Âdhyâtma and Âdhyâtmika are adjectives meaning that which belongs or relates to the Âtmâ or Self. When used with Jnâna or Vidyâ it means the inner doctrine such as that taught by the Upanishads. Here the term is used in the sense of a mistaken over-subtlety, a false esotericism; a discovery of imaginary hidden meanings in plain statements, which it does not suit the "esoteric" interpreter to accept, and accordingly resort is had to allegory.

[3] The author is here sarcastic, referring to the threefold divisions of the world, the Devas, and the self. They give the go-by to the two former, but suffer the pains of self-imagination.

[4] Historical works.

[5] Rûpaka.

ten Avatâras;[1] the ten Mahâvidyâs[2] and all Devas and Devîs are all allegorical beings; Nârada and other Ṛishis are allegorical persons; and so are Madhu, Kaitabha, Hiraṇyâksha, Hiraṇyakaṣhipu, Ṣhumbha, Niṣhumbha, Mahishâsura, Râvana, Kumbhakarṇa, Kangsa, Ṣhiṣhupâla, Jarâsandha,[3] and others; the five Pâṇḍavas,[4] Draupadî,[5] Duryyodhana,[6] and others are allegorical persons; and so, too, are Vidyâdharas, Kinnaras, Apsarâs, Châraṇas, Siddhas, Gandharvas, Yakshas,[7] Rakshas,[8] Bhûtas, Pretas,[9] Piṣhâchas,[8] Daityas, and Dânavas[10]; the cities Kâṣhî, Kañchi, Avanti, Ayodhyâ, Mathurâ, Mâyâ, Virajâ, Dvârakâ, Hastinâ, the sun, the moon, the planets, the stars, Svarga, Martya, Rasâtala,[11] are all allegorical things. Even the ascending generations above father and grandfather and the descendants grandson and great-grandson are allegorical. In short, whatever we actually see and touch is true, everything which is invisible is allegorical. We are told that fools who are unable to grasp the weighty, solemn, and hidden principles of the Ṣhâstra, perform the Ṣhrâddha[12] of fourteen generations. But, as a matter of fact, grandfather, great grandfather, and the like, have hidden Âdhyâtmik or "scientific" meanings. For instance, the word Vangṣha means a cluster of bamboos. Father, grandfather, and so forth, are each a pûra (link) of that bamboo. This is why they are called Pûrvapurushas (forefathers).[13] The Aryyan Ṣhâstra enjoins that every year Ṣhrâddha should be performed for them, and the Ṣhâstra explains the word Ṣhrâddha as whatever is given

[1] The ten incarnations of Vishṇu, as Matsya, Varâha, etc.

[2] The ten great appearances (mûrti) of the Devî, as Kâlî, Târâ, Shoḍaṣhî Chhinnamastâ, Dhûmâvatî Bagalâ, Bhairavî, Kamalâ, Bhubaneṣhvarî, Mâtangî. See p. 192 of first volume.

[3] Various Asuras. [4] Sons of Pâṇḍu. [5] Their wife.

[6] Head of the Kauravas, the cousins of the Pâṇḍavas.

[7] Devayonis of various classes. [8] Demoniac spirits.

[9] Ghosts, spirits before the performance of the obsequial rites.

[10] Enemies of the Devas.

[11] The upper, earthly, and nether worlds.

[12] Obsequial rites (see *post*). [13] Author's parenthesis.

to Pitṛis out of Ṣhrâddha or respect is called Ṣhrâddha. We are, however, told that the injunction that Ṣhrâddha should be performed every year for them means that every year a new cluster of bamboos should be planted round the house in a reverential spirit. Such men as have clusters of bamboos in their houses know this rule very well.[1] This is the secret Âdhyâtmik interpretation of the Ṣhâstrik command, and this is why the Ṣhâstra says that the Vangṣhas (lines of descendants) of those who annually perform Ṣhrâddha for Pûrvapurushas never die out; that is to say, their houses never stand in want of bamboos, and so on. Similarly, we are to understand that all the rules and regulations contained in the Ṣhâstra concerning worship and like matters are equally allegorical. That people do not understand them to be so, but take them in a different light, is due simply to the lack of discoverers of their hidden meanings or Âdhyâtmik interpreters.

O Sâdhaka! such matters as worship of Devas and Devîs have also interpretations similar to the interpretations of Ṣhrâddha you have heard above. These interpretations are nowadays so widely preached to the public that we refrain from relating them here. In fact, just as when Bhagavân Râma Chandra, whose life was in Jânakî,[2] had gone in pursuit of Mârîcha, the horrible Râkshasa Râvana appeared in the garb of a Brâhmaṇa practising austerities at the door of the cottage of the Mahâlakshmî[3] of the solar race on the pretext of begging alms; so these Dharmarâkshasas,[4] seeing that the Âryya society is nowadays equally masterless, helpless, and desolate, have slowly come forth in the garb of beggars and stood at the door of Dharmapravṛitti.[5] By reason of the nature of the present

[1] This is, of course, all sarcasm.

[2] Sita, daughter of Râjâ Jânaka, wife of Râma.

[3] Sîtâ, who was, as it were, the great Lakshmî or tutelary goddess of the solar race to which her husband Râma belonged.

[4] Evil spirits, destroyers of true religon.

[5] Religious instinct; that inclination (pravṛitti) in men which leads them to religion.

age Bhagavân is at a great distance from us. Our only course of safety lies in keeping to the rules laid down by devoted seekers of the truth concerning Bhagavân. Dharmapravṛitti[1] needs, therefore, to be loudly warned to-day lest Jânakî cross the circle drawn by Lakshmaṇa about her. The present band of interpreters have undoubtedly the inner natures of Râkshasas however much they may outwardly appear as ascetics. It is only until such time as they shall get the Dharmapravṛitti[2] of the public completely in their power that they will continue to expound such sweet interpretations as herdswomen means sensuous functions[3]; Ṣhrîkṛishṇa means Âtmâ; cloth means shame[4]; Kadamba tree[5] means Shaṭchakra[6]; His blue colour is the sky; the hues of dawn are his yellow cloth; the rainbow is his charming diadem, and so on. Later on, when enticed by these apparently sweet interpretations, the Dharmapravṛitti[7] of the public has said "Yea" to them, and stepped beyond the bonds prescribed for it,[8] they will at once throw off this ascetic garb, and, revealing their frightful Râkshasa aspect, say that "Ṣhrîkṛishṇa" or "His lîlâ (play)" are unrealities, but that, in order to attract the minds of ignorant people, the authors of Ṣhâstras have thus allegorically explained the (omnipresence) of formless Brahman.[9] Then, oppressed by the demoniac power of the Râkshasas, our Dharmapravṛitti will go weeping to the other side of the sea. On the way it may perhaps meet one or two

[1] A simile is drawn between the circumstances of Sîtâ's abduction and the abduction of Dharmapravṛitti by the Dharmarâkshasas.

[2] *Vide ante*, p. 205.

[3] Referring to the Gopîs who worshipped Kṛishṇa.

[4] Referring to the incident when Kṛishṇa removed the clothes of the bathing Gopîs to compel them to appear before him naked.

[5] Nauclea cadamba, a tree with fragrant orange blossoms under which Kṛishṇa played.

[6] The Tâttvik centres, Mûlâdhâra, etc. See A. Avalon's "The Six Centres and the Serpent Force."

[7] *Vide ante*, p. 205.

[8] That is, by Sâdhakas and Bhaktas.

[9] Nirâkâra.

Jaṭâyus,[1] but they will not be able to rescue it from the Râkshasas' hands. We know that Bhagavân himself is ever solicitous to rescue Dharmapravṛitti, which is the object of His love. But that is no reason why we should willingly invite danger. No one should find time or inclination to discuss the inferences and conclusions of such men. Whenever one meets them one should summarily dismiss them from the door, saying, "Begone!" Of course, if one thinks that a guest should not be dismissed without a gift, one may give him such as he deserves.[2]

Whatever a man does is done with a motive. These people also have theirs. It is, however, amusing to see how they dare expose their beloved Simul cotton-fruit[3] to a violent storm—a fruit which, if but slightly touched, bursts into a hundred fragments before a thousand eyes. The Ṣhâstra has, we are told, described the Devatâ, the Devatâ's play,[4] and the seat of such play,[4] allegorically; but has also told me that in order to see that holy place of pilgrimage of allegory I must travel 60,000 yojanas.[5] I must, then, really waste this real body of mine to a skeleton for the allegorical Devatâ, and for it I am called upon to say: "I must either accomplish my object or die in the attempt." The Âdhyâtmik interpreter has, of course, explained all this in the Âdhyâtmik fashion, but I am at a loss to make out how I can now give an Âdhyâtmik interpretation of himself. If the facts are not real, but imaginary, was it right on the part of Bhagavân and the Ṛishis who promulgated the Ṣhâstra to delude the hearts of simple folks with allegorical falsities. The purpose of the Ṣhâstra is to kindle the light of true knowledge in the hearts of men; and yet we are asked to say that it is that same Ṣhâstra which throws the world into

[1] When Râvana was carrying away Sîtâ, on the road he met Jaṭâyu, a great bird who was Sîtâ's father-in-law's friend. Jaṭâyu fought with Râvana, but was killed by him.

[2] Give him some blows.

[3] When the covering is burst, the cotton within is blown away.

[4] Lîlâ.

[5] A yojana is eight or nine miles.

a deep, dark sea of delusion by its false histories! This same Ṣhâstra ever befriends Jîva in this world and hereafter by pointing out, with the utmost minuteness, what is good and what is bad for him at every moment, and every act from his conception in the womb to the final rites in the cremation ground; from the mother's womb to the Brahmaloka; from Hell[1] to liberation[2]; and yet they tell us that this Ṣhâstra it is which plunges the entire world into Rasâtala[3] by means of its falsehoods and fancies! We leave it to such to tell us also whether they themselves should be welcomed as learned men or avoided as Chaṇḍâlas.[4] How intense must be the enmity of these men with Ṣhâstra or Bhagavân that, in order to avenge themselves upon it, they should lay out jars of Âdhyâtmik poison with layers of sweets and facile meanings on the top! The Ṣhâstra is not a net of selfishness spread by human Piṣhaehas.[5]

Its promulgators are He who, leaving Vaikuṇṭha, descended on the earth in order to save the three worlds; and they who, in spite of being masters of the eight forms of Siddhi[6] by the force of Tapas,[7] yet lived in dense forests, wearing plaited hair and barks of trees, walked upon the topmost heights of discernment[8] and dispassion,[9] and were full of mercy, which they shed unsought. They have said that it is true, true, thrice true: "True, true, true again; true, there is no doubt." If to those who, intending to serve, mean selfish ends, call that firm truth falsehood, we give the credit of being truthful men, then who are to be counted liars in the world? It is also indeed curious that, while the Âyurveda, the Dhanurveda, the Gandharvaveda,[10] Astrology, and the Tantra-

[1] Naraka. [2] Nirvâṇa. [3] One of the seven nether worlds
[4] One of the lowest castes. [5] Low evil spirits.
[6] The powers known as animâ, laghimâ, etc.
[7] Austerity, devotion, etc. (see Introduction).
[8] Viveka. [9] Vairâgya.
[10] The Scriptures dealing with the art of medicine, archery (warfare), and music.

ṣhastra which deals with Mantras, are not considered allegorical, only that section of the Vedas which deals with the worship is thought to be so. You are at liberty to think it allegorical, but when you become ill, why do you not explain medicine to be allegorical? Why do you not take the sun and moon as allegorical, and therefore light lamps at noon and bathe at night? The form of composition known as allegory is a thing to be understood and enjoyed; but in what poetical work have you read that it is also a thing to be practised? Does not your sinful tongue rend itself into a thousand parts when you say that the Maharshis,[1] who, proficient in all Ṣhâstras, penetrated the depths of Sâdhana, lying beyond even the keen intelligence of philosophers, and who, attaining Siddhi in that Sâdhana, disclosed superworldly Divine truths to men as if they were ordinary visible things, could yet not find out the allegory you discover, even although they could apprehend the Formless One?

Are all the efforts which accomplished Sâdhus, Sâdhakas, and learned men have bestowed on Yajna,[2] meditation, knowledge, Japa, Tapas,[3] worship, study, and the like during the successive ages of Satya, Tretâ, Dvâpara, and Kali, a mere waste of labour? Could none of them understand the Âdhyâtmik meaning based on allegory? Wonderful, indeed, is the power of research which you have acquired by the grace of the Lord of the Kali age! The word Âdhyâtmik means that which concerns Âtmâ; but Âtmâ is devoid of form, so that all that concerns it must also be formless. Thus the doctrine that the Deity is possessed of form[4] is about to be explained away. One may kill a serpent without breaking one's stick.[5] Let the doctrine of the Deity, being possessed of form, be

[1] Great Seers. [2] "Sacrifice" (see Introduction).
[3] Repetition of Mantra; austerities, devotion, etc. *Vide ibid.*
[4] Sâkâravâda.
[5] A Bengali adage meaning: "One may accomplish one's object without injury to oneself."

quietly abandoned, but in such a way that society may not be offended. This is the reason why we meet with so much unswerving faith in the Âdhyâtmik principles; this is why Âdhyâtmik interpretations of Ṣhrîmadbhâgavata, Bhagavadgîtâ, Mahânirvâṇa Tantra, and other books have nowadays gone abroad and are being sold, distributed, and discussed in meetings held under the standard of Âryyaṣhâstra; this is why hypocritical infidels are moving about the country preaching the irreligion[1] of Âdhyâtmik interpretation under the pretence of preaching Dharma; this is why unsuspecting honest people who, having in good faith collected those sharp weapons with the notion that they were Ṣhâstrik, are now being wounded with them. It is simply because they disguise themselves behind the name of Ṣhâstra that these robbers in the field of Dharma get shelter from religious men. It is, however, good news that the time for appearance of the mercy of Her who is full of mercy for the poor has become ripe, and that almost everybody has now learnt the lesson of experience. Still, according to the rule that well-wishers should, out of love, reiterate an advice, even if it is already known, we say again: "Society, beware, beware!" It matters not whether you fear cholera, small-pox, and malaria or not; but whenever you meet an Âdhyâtmik teacher, do not forget to make a profound bow and take leave of him in fear!

We shall most probably have to show in the course of our discussion of other topics later on how, why, and whence this system of Âdhyâtmik interpretation has been evolved. For this reason we desist from further dealing with the subject here.

[1] Adharma.

CHAPTER XVII

OUTER WORSHIP[1]

THE Mahânirvâṇa Tantra says: "The highest state is that in which the presence of Brahman is perceived in all things. The middle state is that of meditation. The lowest state is that of hymn and Japa,[2] and the state lower than the lowest is that of external worship.[1] Yoga is realization or the accomplishment of Unity between Jîva and Paramâtmâ. Worship is based on the twofold knowledge that He is Îṣhvara, and I am His servant; but for him who has known that everything is Brahman there is neither Yoga nor worship."

The Niruttara Tantra says: "Mental worship is superior, and external worship is inferior. By worshipping Devatâ a Sâdhaka is himself honoured. Japa, without a doubt, leads to Siddhi in Mantra, and Homa leads to Siddhi in all things; for this reason a Sâdhaka should perform all these three things—namely, Worship, Japa, and Homa.

"O Kuleṣhvarî![3] Sâdhakas following the Vîrâchâra and Divyâchâra[4] are competent for mental worship—that is to say, they alone are competent to perform mental without outer worship."

Similarly, other Tantras also have described external worship as being of a lower kind. It is these statements and authorities which have nowadays appeared in the

[1] That is, external ceremonial worship as opposed to inner mental worship. [2] Repetition of Mantra (see Introduction).

[3] Mistress of the Tântrik Kaulas.

[4] The two Tântrik Âchâras above Paṣhvâchâra.

society of common people like a mighty comet threatening untimely dissolution, and this is why people, proud of their philosophical knowledge, are most averse and even opposed to external worship. They are strongly of opinion that outer worship is worse than the worst, so that its performance is degrading, or that the most degraded persons only will perform it. Why, then, should they perform it? We, too, admit that outer worship is inferior; but we ask, To what is it inferior? Is it inferior to spiritual knowledge, or to meditation, or to Japa and hymn, or to that which they themselves do, abandoning all these?

It is true that outer worship belongs to the lowest order of competence, but what sublimity have you reached that you can turn up your nose at the very mention of it? To write Ka-Kha[1] in a primary school is no doubt the lowest stage in education, but do you think you will become a great Ṛishi, proficient in all Ṣhâstras, without having first acquired a knowledge of letters? If anyone has ever acquired proficiency in all Ṣhâstras, it is because of his writing of Ka-Kha under the Guru-Mahâṣhaya.[2] Similarly, if anyone has ever acquired competence in spiritual knowledge, know that he has done so by virtue of external worship. It is true that the student leaves the primary school for the Tol[3] or the college, but it is certain that he does not leave behind him Ka-Kha.[4] When Ka-Kha has become firmly and indelibly impressed in their minds for all life, it is then that boys enter the boundless sea of Ṣhâstra on the craft of that same Ka-Kha. Similarly, when, in course of the Sâdhana of the lotus-feet of the Supreme Devatâ in external worship in the primary school of the Supreme Guru, meditation and concentration become natural to a Sâdhaka, it is then

[1] That is, A B C. Ka-Kha being the first two letters of the Sanskrit alphabet.

[2] The teacher in a primary school.

[3] Orthodox Sanskrit school.

[4] He does not unlearn all that he had learnt before.

that he enters the sea of eternal knowledge and crosses to the other side of existence with the help of the craft of those fear-dispelling Feet. The relation between the Sâdhana of Mahâvidyâ[1] and the worship of the Devatâ, whose substance is the Mantra given by the Guru, is similar to that which exists between the cultivation[2] of Vidyâ[3] and the writing of Ka-Kha under Guru-Mahâ-ṣhaya. Whatever Ṣhâstra you may attempt to learn, the Mantra of Ka-Kha will take you safely through all difficulty. However vast the sea of Ṣhâstra may be, Ka-Kha will carry you across it. Similarly, however vast be the domain of Jnâna, Yoga, and Samâdhi[4] may be, the great Devatâ, who is Mantra, will assume form, take you by the hand, and carry you across it. I shall see that the Mother, the Îṣhvarî of all, with dishevelled hair, whose substance is bliss, is joyously laughing and dancing in Jnâna, Yoga, Samâdhi,[5] or in whatever else I may think or do, and that such untiring dance is raising waves of love in the sea of my knowledge. You are mistaken, O brother! From whom have you heard that I have anything in this Sangsâra, be it Sâdhana, prayer,[6] meditation,[7] knowledge,[8] enjoyment,[9] or liberation,[10] in which the Mother is not? In my Sâdhana is the Mother; in the object of my Sâdhana is the Mother; in my Siddhi is the Mother; and in the object which I get by Siddhi is the Mother. She is at the beginning, at the middle, at the end, and beyond the end. Know that that which remains when all is gone is the Mother only. When there are none left to call the Mother "Mother," know that then, also, there will be the Mother only. For the Mother is my Mother as well as my son's Mother, my father's Mother, my mother's Mother, and even Her own Mother; so that when all else is lost, there will remain the Mother,

[1] Supreme spiritual knowledge. [2] Sâdhana.
[3] The lower knowledge. [4] Literally, "Of the Tattva of Jnâna," etc.
[5] Spiritual knowledge. [6] Bhajana. [7] Dhyâna.
[8] Jnâna. [9] Bhukti. [10] Mukti.

the Mother, the Mother! When will that day come on which, losing all we possess, we ourselves shall be like corpses and see the Mother only?

Nowadays numbers of precedents and authorities are being collected for the abolition of external worship. Someone writing on the life of Râmaprasâda[1] says: "Did he worship the earthen Kâlî? Never." He said: "The fierce-visaged Devî in the temple of the heart-lotus," as if Râmaprasâda's Kâlî was never wont to issue from himself, or as if the Kâlî of those who worship Her earthen image never appears in their heart-lotuses. The expression "earthen Kâlî" itself is ridiculous,[2] brother critic! Even the earthen Kâlî is of real worth; but it is a matter of lasting regret that being a man of flesh and bone you have become earthen and of no worth. We know not when Fortune will smile on you so that the Mother will show Herself in and through earth; when you will understand that although earth is earth, there is no lack of the Mother in it! Râmaprasâda says: "Hundreds of true Vedas say that my Târâ is without form." Out of the thousand songs of Râmaprasâda only this much has been quoted; not even one whole song, but only that portion of it in which the word "without form" occurs, as if Râmaprasâda says on oath: "Everything else that I have said is falsehood; only the portion 'My Târâ is without form' is pure truth"; and, as if the following passages were mere raving fantasy or senseless talk, the only sensible statement being that which speaks of the Devî as being "without form."

SONG.

"O Mother, how Thou didst dance in battle!
Incomparable is Thy garment,
Loose is Thine hair,
Naked art Thou on Hara's breast.

[1] The celebrated Bengali poet and Tântrik.
[2] For Kâlî cannot be earthen.

How Thou didst dance in battle !
Who is that dark Lady ?[1]
Her colour is like crushed collyrium,
Her face is like the circle of the autumnal moon,
Her tresses are loosely flowing,
Her body is splashed with blood;
She shines like a freshly-formed cloud streaked with lightning !
O who is that Charmer of mind—that Charmer of mind ?
Like a mass of molten lightning is She.
Her beauty shines like gems and rubies.
O who is that Charmer of mind ?
With a swaying gait, who comes there ?
Her tresses are loose, and She is stirred by wine,
She moves fast in battle,
Seizes those who surround me,[2]
Holds elephants in the hollow of Her hand;
Ah ! who is that Dark Lady coming there ?
Who is She, young and naked,
And yet devoid of shame ?
She charms the world.
What unseemly conduct for a lady of respectable family !
Her gait is like that of an elephant,
She is intoxicated with wine,[3]
Her tongue is lolling,
Her hair is loose,
The sight of Her makes men and Devas fear Her.
Roaring She crushes Dânavas."[4]

O critic ! wonderful indeed is the impartiality of your criticism ! Râmaprasâda during his lifetime was seldom heard to speak of the formless. It was only when, after having worshipped the Devî, whose substance is con-

[1] Ṣhyâmâ.
[2] Apparently referring to man's sins.
[3] Âsaverâveṣha.
[4] Sons of Danu; enemies of the Devas.

sciousness in her image of Earth in the dead of the new moon night, he, on the following morning, went to throw that image of the Mother of the world into water, and after having placed the Mother's image on the bank of the Ganges, descended into the water until it reached his waist—it was then that the Mother's son stood before the Mother as "belonging only to the Mother"; then, keeping his eyes fixed on the Mother's image without, he went into Samâdhi,[1] having made the Sanghâra Mudrâ,[2] and called the Mother within from without. Then immediately the Mother, the treasure of, and dweller in, the heart, and subduer of Death, knowing the approaching end of the son's play,[3] appeared all full of smiles in his heart. The fear-dispelling look of the Blissful Devî dispelled the fear of existence. The dance of love of the Dancing Kâlî opened the door of his heart. His body, tired with the overflowing bliss of love, began to lose all self-control. His eyes, closed with bliss, filled with tears; then it was that, bringing to an end his beloved Sâdhana, the Sâdhaka sang to his heart's content for the last time in his life to the ringing chords of his heart:

"The black cloud rises in the sky within.
With joy the mind-peacock[4] dances and plays.
The clouds, with rumbling sound, say, 'Fear not,'
The soft smile of the bliss of love is like the beauty of lightning therein.
Fixed is the Sâdhaka's gaze.
From the eyes tears flow incessantly wherewith the thirst and fear of the heart-châtaka[5] are soon removed.

[1] Trance; ecstasy.
[2] The Mudrâ of dissolution which is done when the life is taken from the image.
[3] Lîla; here his sojourn on earth.
[4] Referring to the play of the peacock under cloudy skies.
[5] A bird which is said to live on the raindrop.

After this birth comes the next birth, and then many, many births.
But Râmaprasâda says: 'There will be no more births for him in the womb.'"

Notwithstanding his achievement he still hankered for the Mother. In fact, the certain knowledge that "there will be no more birth in the womb" increases such hankering a hundredfold; and then, feeling unbearable pain at the prospect of being separated from the sight of the Mother of the world, the Sâdhaka, whose life was in the Mother, again fell at Her feet and, weeping piteously, said:

"Will such a day come, O Târâ! a day on which tears will stream from my eyes, when I will cry, 'Târâ, Târâ, Târâ!'[1]
My heart-lotus will be fully blown.
The mind's darkness will be dispelled, and then I shall fall and roll on the earth, and be beside myself, crying, 'Târâ!'[1]
I shall forsake all distinctions.
My mind's sorrow will be destroyed.
O! hundreds of true Vedas say that my Târâ is 'without form.'
Ṣhrî Ramâprasâda says 'The Mother dwells in all bodies.
O blinded eye! see, the Mother is in darkness the dispeller of darkness.'"

O Târâ! when will the day come on which you will be without form? The day on which the heart-lotus will be fully blown and the mind's darkness will be dispelled. Then I shall be beside myself, and falling on the earth, cry, "Târâ!"

On the day on which I shall forsake all distinctions and my mind's sorrow will be destroyed, on that day hundreds of true Vedas will say, "My Târâ is without form," and

[1] Title of the Devî as "Saviour."

then only will the Vedic saying, " Târâ is without form," become true for me.

On the day on which this form of mine will vanish, on that same day my Târâ also will be formless. Târâ will not really be without form, but will be so for me. This is what Râmaprasâda means to say, because it is the state of possession of form by me which leads to my worship of Her.

On the day on which this form of mine will vanish and I shall merge in Her great liberation aspect,[1] whose substance is consciousness, on that day, as I shall be without form, so my Târâ also will be without form. Then will be the due time for the realization of the truth that Târâ is without form, according to the teaching of the Veda; then, with the loss of power to perceive my own individuality, I shall also lose the power to perceive the Târâhood of Târâ—that is, the fact that She is possessed of form or individuality.[2] If, therefore, there is any possibility of Târâ ever being to me without form, it will be on that day; but, so long as I possess my own individuality, or so long as I am I, my Târâ also is undoubtedly Târâ, possessed of form and Mother.

Now tell me, is Râmaprasâda, called Târâ, possessed of form or formless ? You want to quote the authority of Râmaprasâda, but we are greatly sorry that you do not feel that it will be long before you can understand what Râmaprasâda has said. There is another thing which I want to ask you: Is it because you look upon Râmaprasâda as your Guru that you quote his words as authority, or because he happened to say something to your liking that you are disposed to quote his authority ? or, do you want to draw people to your party without understanding and misunderstanding what Râmaprasâda has said ? Do you wish to steal the whole of the beginning and end of what Râmaprasâda has said, and then to frighten them by a quotation from the middle of a single passage, without

[1] Kaivalya. [2] Literally, " She-ness."

citing that which precedes or follows it? If you look upon Râmaprasâda as your Guru and follow his teachings, why, out of his thousand sayings, have you quoted only the passage, "Hundreds of true Vedas say my Târâ is formless?" From the fact that you have done so, it appears that there is a secret connection of some formless[1] love between you and that which is "without form." Here you have shown yourself to be partial, so that how can you escape? In order to give a judgment as an umpire on any matter one must be careful to observe the strictest neutrality. How can the interest of the public be safe where your actions are guided by selfish motives? You who seek to establish that the Deity is without form! It is a nice question which you have raised; no one objects to it. But the question is, How is it that while out of a thousand songs you have picked out an expression which occurs only once in them, you have yet, out of those thousand songs containing thousands of references to the Deity possessing form, not selected a single one of such references? Of course, there is no doubt that that which possesses form is immensely heavier than that which is without form,[2] and is a burden for most people. How can you alone bear the weight of Her whom all the inhabitants of the universe, composed of three worlds, have joined together in bearing for all time? As your body is fine, your mind is fine, and your worship is fine; so, by good fortune, the Devatâ whom you worship is also fine, extremely fine—in fact, destitute of form. The weight of such a Devatâ is enough for you; but still, in spite of the fact that you find the weight of a Devatâ possessing form to be unbearable, you have not done well in suppressing the fact of the existence of that unbearable weight. If you could yourself raise it, you ought at least to have pointed out that, whilst

[1] Nirâkârâ—undefined. Here unsubstantial, fancied.

[2] Here possessed of form=substantial; not possessed of form=unsubstantial.

Râmaprasâda spoke a thousand times of the Devatâ as possessing form, he only once spoke of the Devatâ as being formless; but such a saying was not for you and I, or for even Râmaprasâda himself. It was for the stage at which the individuality of Râmaprasâda vanished, and the relation of worshipper and worshipped was past.

Shrî Râmaprasâda says: "The Mother dwells in all bodies. Blinded eyes! see, the Mother is in darkness the dispeller of darkness." The Mother is present in all things; but it is regrettable that you, whose eyes have been blinded by the darkness of ignorance, do not see Her for want of the sight of knowledge, and it is a matter for great regret that, although the Mother is the dispeller of darkness, you do not see Her in the darkness. It is true that the sun and the moon dispel the darkness of the world, but they cannot dispel the darkness which enshrouds a blind man.

Unfortunately, a blind man differs greatly from those possessing eyesight. A blind man is himself wanting in eyesight, through the fault of the Karma done by him in previous births.[1] Had it been darkness from without, the sun's rays could have dispelled it. But the darkness inherent in the blind man's eyes is due to the want of vital power; no external cause has brought about this want. It is an internal cause which has induced it in me, and the name of this cause is misfortune. If, now, I can destroy this misfortune by doing such acts as bring good fortune, if, by the grace of Devatâ, I get back my eyesight, then only I shall first see that the Mother is the destroyer of darkness even in the darkness, and next, being myself freed from all darkness, I shall see the Mother Herself fully. For, just as the Sun cannot be seen unless its power of dispelling darkness is seen, or a lamp cannot be seen unless its light is seen, or the lightning

[1] *Cf.* the New Testament: "Rabbi, who did sin, this man or his parents, that he was born blind?"

cannot be seen unless its flash is seen; so, despite the fact that the Mother is all Ṣhaktis, She cannot be seen unless Her Ṣhakti becomes manifest. She is eternal knowledge and bliss. Who can perceive Her omnipresence without the light of Her knowledge? True, the Mother is the destroyer of darkness, but then I am blind through the fault of my Karma. This darkness of mine is not from without; it is the inner darkness. The Sâdhaka says I need not be afraid on this account, for just as this darkness is within, so are the sun and moon which will illumine it. She rises in the inmost recess of that which is within, so that that which is inner darkness in respect of the outer world is outer darkness in respect to Her who is within the inmost recess of the heart, and darkness flees afar from the fear-dispelling Ṣhakti of Her refulgent rays. In order, therefore, to obtain the protection of the Mother of the world, whose glances are like infinite millions of suns and moons, we must leave the domain of darkness and attain the lunar region; and if one lives even in the darkness of Pâtâla,[1] the rays of Her mercy make that region shine as though it were that of the moon. This is why, although you are blind within, you should know that even this "within" is without when compared with the place where She resides. This, too, is why, in spite of his knowledge that his eyes are blind, Râmaprasâda says: "Blind eyes see the Mother. For although you are blind in the dark, She is the destroyer of darkness," and the moment this darkness will be destroyed you will see that "the Mother dwells in all bodies." In fact, although Râmaprasâda had been in the past a blind Jîva, he was not blind when he said this. It was with reference to the blindness of his past life that he says "blinded eyes." What he sees now elates him with joy, and he gives expression to it when he says: "See the Mother is in darkness the destroyer of darkness." There is no more fear of darkness. The destroyer of darkness

[1] The nether world.

has come. Hence, look while there is yet time, "the Mother dwells in all bodies."

"Will such a day come, O Târâ!" This piteous prayer of Râmaprasâda's heart is to-day being heard and fulfilled by Târâ Herself, who stands before him. Men see that Râmaprasâda has to-day brought the Mother to the bank of the Ganges[1] to throw Her away, but the Mother sees that Râmaprasâda has to-day brought the Mother to the bank of the Ganges in order that he may throw himself away.[2]

In order to bring the worldly play of the worldly Râmaprasâda to an end, in order that She may take up to Her bosom Her most beloved child, and conclude with Dakshiṇâ[3] the worldly sacrifice of Her devoted son, Dakshiṇâ[4] Herself has to-day appeared in the visible image. Even through that image, which has been abandoned by means of Mantra,[5] Her inner advent has been revealed. The waves of light of Her whose substance is light have mingled with the waves of the Ganges, and with them have swelled the waves of the love of Râmaprasâda, who has seen Vârânasî[6] in water, on land, and in the heavens. "To him who dies in Kâṣhî,"[6] Ṣhiva says, "Thou art That. Above my 'Thou art That' is the Queen of Maheṣha." "Why should I live in places of pilgrimage?[7] Many a Gayâ, Gangâ, and Vârânasî[6] I shall see under Ṣhyâmâ's feet. What need have I for Kâṣhî?[6] The lotus-feet of Kâlî are the equal of innumerable places of pilgrimage." These old sayings have to-day become true.

"The day on which tears will stream from my eyes as I will cry, 'Târâ, Târâ, Târâ!'" "Presently I shall be

[1] After worship of the image it is thrown into the sacred river.

[2] In death.

[3] The present made to the officiating priest at the conclusion of the sacrifice (Yajna).

[4] A name of the Devî as the "favourable one."

[5] At the conclusion of worship the Devî is let depart from the image by the Visarjana Mantra and Sanghâra Mudrâ.

[6] Kâṣhî or Benares. [7] Tîrtha.

beside myself, and, falling, roll on the earth, crying, 'Târâ!'" When such a day truly came, by the grace of the Mother who is the Saviour of the poor, the refulgent light of the black beauty of the cloud-like black Devî, the charmer of Kâla,[1] made day and night one and the same. The three worlds sank in the playing waves of that beauty. The dark son of the dark youthful Mother at last reached the shore, which is the Mother's bosom, after having swum through the ocean of time. The child of Kâlî, opening the temple of the heart, and bringing therein the Mother from without, shaking the bank of the Ganges with the deep and loud cry of the name of Kâlî, the conqueror of Kâla,[1] and offering his life as an oblation in the Kâlî Pûjâ on the illuminated new moon night, at last slept in Kâlî's bosom. The worship of Bhavânî[2] ended with Râmaprasâda's life-play,[3] and he died without having to perform the ceremony in which the image is thrown away. We say: "Oh, the Mother's blessed beloved son! Truly had you learnt how to bid the Mother depart by means of the Sanghâra Mudrâ[4] after you had worshipped Her! and blessed art Thou, O Mother Bengal! Truly good teaching hast Thou given to Thy child. A marvellous teaching in the Mahâmantra of Mahâvidyâ didst Thou impart to Râmaprasâda by the grace of which even that which he earned[5] in the work of throwing away the image became endless, wasteless, and unfailing both in this world and hereafter.

"To-day hundreds of thousands of the poor who walked the road in India enjoy as masters the spiritual wealth of these earnings of Râmaprasâda. Victory to Thee, O Mother! Victory to Thy Prasâda!"[6]

[1] Ṣhiva, death or time.

[2] The Devî as spouse of Ṣhiva in his form as Bhâva.

[3] Bhavalîlâ or life.

[4] The Mudrâ, signifying dissolution, used with the Visarjana Mantra.

[5] The spiritual merit earned.

[6] Prasâda may be a shortened form of Râmaprasâda's name, or may be "grace"—probably the first.

The Sâdhaka will now understand in what way Râmaprasâda's Târâ was formless. Râmaprasâda called Târâ formless at a time and on a day when he himself was no longer Râmaprasâda. At present it has become very easy to the community of Asuras[1] to call Târâ formless by taking up the note which Râmaprasâda sounded at the time of his Samâdhi[2] in Parabrahma. The very mention of the name of Târâ possessing form makes the hearts of Asuras tremble. Their community can find no rest unless Târâ becomes formless. Nevertheless, the precedent of Râmaprasâda is not acceptable so long as one does not oneself realize the Videha Kaivalya[3] which Râmaprasâda attained. Râmaprasâda became himself formless immediately upon his calling Târâ formless, whilst the more these men cry out, "Without form! Without form!" day and night, the more do their own forms grow. What sort of formlessness is this?

While an effort is being made to prove that Râmaprasâda's Târâ was without form, and that he did not believe in the Deity possessing form, it is also said that, as if urged by a presentiment of approaching death, he worshipped Kâlî, and on the next day, at the time of throwing away the image, he was standing in the Ganges with the water reaching to his waist, and was singing the last song of his life, when his Brahmarandhra[4] burst open, and he died.

People nowadays say that he did not die of any disease, but that excess of emotion[5] caused his death. What a strange conclusion this is of the messenger of Kali![6] Râmaprasâda did not believe in the Deity possessing form, but when he felt the approach of death he wor-

[1] Enemies of the Gods; here inimically disposed men, their types, on earth.

[2] Ecstatic union with the Brahman.

[3] Liberation by union with the Paramâtmâ.

[4] Opening in the centre of the crown of the head through which the Prâṇa in the Yogî escapes at death.

[5] Bhâva.

[6] The Kali age personified.

shipped Kâlî in an image possessing form, and on the next day died while preparing to throw away the worshipped image. If he did not believe in the Deity possessing form, was it through fear of death that he worshipped Kâlî in the image? If so, the critic ought to have understood that, whether during our lifetime we believe or do not believe in the Deity possessing form, we should so believe at the time of death, since even such a man as Râmaprasâda had to believe it then. It was only when Râmaprasâda became fully enabled to feel an unembodied presence that he said only once and from his own standpoint: "My Târâ is without form." Ah! how charming! What an incomparable unfailing power does the love of Sâdhana proceeding from the heart wield, so that, even when "without form," "Târâ is mine"! Despite being "without form," my Târâ is still "Târâ"! It is not the intention of the Sâdhaka to say that the embodied character of Târâ will be lost in Her unembodied presence. He means: "My embodied Târâ will then drown me in the sea of Her unembodied presence. I shall lose my own self, and be completely merged in Hers." Just as a child sleeps in its mother's arms under the fold of her dress, so I shall be lost in the formless liberating[1] womb of my Mother who is possessed of form, and holds the infinite universe within Herself. Beyond this, in his state of Sâdhana, he did not perceive this unembodied presence. On the contrary, he has distinctly stated that it is impossible for even Yogîs (not to speak of himself or common folk) to perceive an unembodied presence. Referring to that aspect of Devatâ which is Mantra, Râmaprasâda has said:

"Doubtless Kâla[2] destroys the infinite universe.
But the terrible mouth[3] grasps that Kâla.
For this reason Thou art called Kâlî, O Nârâyaṇî!
And yet Thou art called the Lady of Kâla.[4]

[1] Kaivalya. [2] Death, time. [3] Of Kâlî. [4] Ṣhiva.

All Jîvas meditate on the Guru in the Brahmarandhra,[1]
And Sadâṣhiva[2] is a great Yogî through meditation on the form of Kâlî.
Truly the fifty letters[3] form the substance of Veda and Âgama.
But it is hard for even a Yogî to contemplate the formless aspect.
Thou hast no form, Akshara[4] is Thy form.
O Thou whose substance is Guṇas! Thou hast taken forms according to the different Guṇas.
Veda says that Kaivalya is attained by worshipping the formless Deity.
To me, this notion seems wrong, and the effect of lightness of intellect.
Prasâda says the mind ever seeks the Black Beauty.
Do as Thou dost wish. Who wants Nirvâṇa?"[5]

At this point the critic opens the chest of his learning and intellect, and becomes senseless and restless with brimming joy on hearing the verse: "Veda says that Kaivalya is attained by worshipping the formless Deity." The words, however, "Veda says that Kaivalya is attained by worshipping the formless Deity," are not Râmaprasâda's. We have here merely a worthless vociferation of arrogant men wanting in all Sâdhana. Râmaprasâda has, in fact, protested against it, and said: "To me this notion seems wrong, the effect of lightness of intellect." This portion only contains Râmaprasâda's own view. To those who say that there can be no liberation without absorption[6] in the formless Deity (why to them alone, to even Her who grants liberation?), Râmaprasâda replies with a frown: "Prasâda says, the

[1] That is here, the head.
[2] Ṣhiva as the Guru.
[3] Varṇas.
[4] Written characters.
[5] See this explained *post*. He loves the Mother so much that he would rather continue to be Her worshipper than be that which is worshipped.
[6] Laya.

mind ever seeks the Black Beauty. Do as Thou dost wish. Who wants Nirvâṇa?" If Nirvâṇa liberation cannot be attained without a realization of Thy unembodied presence, never mind. What harm if it is not attained? Who wants Nirvâṇa liberation if he gets Thee? "Do as Thou dost wish." Thou mayest or mayest not grant liberation. The mind, however, will not seek anything besides the Black Beauty. Those who eagerly seek their liberation without Her have no claim to Her boundless, infinite, unfathomable, deep, and pure love and devotion. This is what Râmaprasâda has clearly said in the following song:

"What need have I for Kâṣhî?
Kâlî's lotus-feet are the equal of places of pilgrimage innumerable.
When I meditate upon these Feet in the heart-lotus I swim in a sea of bliss.
Just as fire burns a mass of cotton,
So the name of Kâlî destroys all sins.
A headless man can have no headache.
Men discharge their debt to the forefathers[1] by offering piṇḍas[2] at Gayâ.
But it makes me laugh to hear of the performance of Ṣhrâddha[3] at Gayâ.
For him who has meditated on Kâlî,
Death at Kâṣhî brings liberation.
True this is Ṣhiva's saying,
But at the root of all is devotion,
And liberation is its maid,
What is gained by liberation?
Water mingles with water.
I love to eat sugar,
But it is not good to become it.

[1] Pitṛis. [2] Balls of food.

[3] Obsequial rites done in reverence of the Pitṛis at the town of Gayâ. The meaning is that the worshipper of Kâlî gets liberation, and therefore it is not necessary for his children to offer Ṣhrâddha.

In amusement Prasâda says,
By the strength of the merciful Devî,
The fourfold fruit[1] falls into the palms of him who contemplates the Devî with dishevelled hair."

Not merely the seeking of Nirvâṇa liberation, but even its attainment, is not desired. He has said: "I love to eat sugar, but it is not good to become it." If by becoming sugar itself I am unable to taste sugar, then why should I become sugar? Lest it should be replied that this is for the cessation of the sorrows of Sangsâra, Râmaprasâda at once retorts that in the realm in which he lives there is neither Sangsâra nor sorrow. Let him who is burdened with sorrow seek its cessation. "Why shall we speak of liberation alone? The fourfold fruit[2] falls into the palms of him who contemplates the Devî with dishevelled hair." Only he who has experienced it knows what it is to attain in meditation Her, the mere thought of whom brings unasked the fourfold fruit.

Another passage on which the critics lay stress is the verse: "But it is hard for even a Yogî to contemplate the formless aspect." Râmaprasâda has said it is hard to contemplate the formless aspect. The critic gives high praise to this, and asks: "Can it be doubted that the higher the form of worship, the more difficult it is?" meaning thereby that it was because Râmaprasâda belonged to a low order of worshippers that he found himself in such a plight. The matter, however, is not one of insinuation only. The critics plainly say: "It is a pity that Râmaprasâda did not take the right path (worship of the Devatâ without form) from the very beginning. Had he in his Sâdhana worked along this path from the very beginning, we cannot say what depths he might not have attained" (as the critic has done).[3] Ah! how

[1] Dharma, Artha, Kâma, Moksha (see Introduction).
[2] That is, Dharma, Artha, and Kâma besides liberation.
[3] Author's parenthesis.

wonderful! The beauty of the temple of formlessness is as great as the splendour of the formless steps which lead to it! But how could Râmaprasâda have had such good fortune? When he came to this Sangsâra, the mine whence this gem has come had not yet been discovered. O critic! can you for a single moment shake off your heinous and hellish malicious propensity and sit still? If so, I have one or two important questions to ask you. Râmaprasâda has said: "But it is hard for even a Yogî to contemplate the formless aspect." What does he mean when he says this, and to what class of worshippers does he refer? Are you able to understand it? The havoc you have made of Râmaprasâda's song surpasses description. We shall demonstrate in detail that in the sphere of religion the preaching of a doctrine which it is not in our competence to practise is nothing but a form of covert robbery.

"All Jîvas meditate on the Guru in the Brahmarandhra,[1]
And Sadâṣhiva is a great Yogî through meditation on the form of Kâlî.
Truly the fifty letters form the substance of Veda and Âgama,
But it is hard for even a Yogî to contemplate the formless aspect.
Thou hast no form, Akshara[2] is Thy form.
O Thou whose substance is the Guṇas! Thou hast taken forms according to different Guṇas."

Have you understood the meaning of the above? If you had, you would not have made such a mess of it. "All Jîvas meditate on the Guru in the Brahmarandhra.[1] And Sadâṣhiva is a great Yogî by meditation on the form of Kâlî." In order to understand this, it is necessary to become initiated and instructed according to Ṣhâstra by

[1] *Vide ante*, p. 226. [2] Written characters.

a Guru. "Truly the fifty letters form the substance of Veda and Âgama, but it is hard for even a Yogî to contemplate the formless aspect." It will be many ages[1] before you can understand the "but" between these two hemistiches. This formlessness is not the unsightly misshapen formlessness of the nineteenth century. It is the formless aspect. This much is the Sûtra.[2] In the Vṛitti[3] on this Sûtra the poet says: "Thou hast no form, Akshara[4] is Thy form"; and he further makes the comment:[5] "O Thou whose substance is the Guṇas! Thou hast forms according to the different Guṇas." This deep super-worldly truth[6] cannot be understood without special power acquired by Sâdhana. It is extremely ridiculous for you, uninitiated as you are, to try to pass judgment on the play of Mantraṣhakti. It is just as though a child in the womb were to make effort to fight a battle!

O critic! had you been initiated according to the Ṣhâstra, instead of being an "educated" man of the nineteenth century, we might have found a cure for your error; but as matters stand, things must remain as they are. It is the command issuing from the fair mouth of Viṣhvanâtha Himself that this truth[6] must not be revealed to those who are not competent to receive it. Hence, although Râmaprasâda's song is in the form of a Sûtra, we cannot scatter abroad its Vṛitti,[7] Bhâshya,[7] and Tîkâ[7] in the market, the public bathing-place, and the fields. This much, however, we tell you: Why do you make yourself ridiculous in the world of Sâdhakas, and bring ruin on the ignorant community by interfering (though you have no competence for Sâdhana) in matters[6] which can be understood by Sâdhana alone, and which, without Sâdhana, cannot be realized by purely intellectual effort, however strenuous it be?

[1] Yugas. [2] Aphorism. [3] Gloss.
[4] *Vide ante*, p. 229. [5] Bhâshya. [6] Tattva.
[7] Forms of commentary of greater or less degree of elaboration.

Râmaprasâda was a seeker of[1] the supreme object,[2] and the critic seeks his selfish ends. The one is nectar, and the other poison; the one is heaven,[3] and the other hell.[4] How dare you desire to mix the two together? Covertly you have expressed your regret. "If only Râmaprasâda in his Sâdhana had worked along the right path from the very beginning!" Oh the arrogance of it befitting an Asura! Is it because you have seen your own face in the mirror that you have come to think that Râmaprasâda was a Jîva from his birth blind, uninitiated, puzzled out of his wits, straying in a wrong path, and devoid of knowledge of the Ṣhâstra? Being a trader in Râmaprasâda's name, and partaker of the leavings of his food, how dare you presume to show Râmaprasâda the right path of Sâdhana? You are seeking a means of livelihood for yourself in the Sangsâra. Continue to seek that. Why trespass on Sâdhana lying hidden in the womb of Ṣhâstra? You have been attacked with the disease of formlessness; you may take a leap into the air; but why such braggadocio on your part, since Râmaprasâda himself was not so diseased? The end of your Sâdhana and Bhajana[5] is malice against the Deity with form; but the end of Râmaprasâda's Sâdhana and Bhajana was not malice against the Formless. But why should we mention Râmaprasâda alone? No Sâdhaka can have such a motive. It is precisely because Sâdhakas understand formlessness that they say that it is impossible to perform Sâdhana or Bhajana[5] of the Formless. But those who have, on merely hearing the name of the Formless, thought it to be a Delhi Laddu,[6] cry out for worship of the Formless with flowers growing in the sky. For this reason, Ṣhruti itself has said:

[1] Sâdhaka. [2] Paramârtha—that is, spiritual life and truth.
[3] Svarga. [4] Naraka. [5] Worship.
[6] A fabulous form of sweetmeat (Dead Sea apple) of Delhi which, while very tempting in appearance, is equally disappointing when eaten. It is said that he who has not tasted it is sorry, and he who has tasted it is sorry.

" Those who say that they know Brahman, to them it is unknown; and those who say that they have not been able to know Brahman, to them it is well known." Brahman is undefinable, because its real aspect cannot be given any particular definition. In fact, it is because the name of the Deity possessing form does not strike such terror in the heart of Brahman as it does in those of the community who are the standard-bearers of the Formless Brahman that worshippers of the Deity possessing form can entertain no malice against the Formless. However that may be, whether Râmaprasâda was a worshipper of the Formless or of the Deity possessing form, we have no desire to hear from the mouth of a dealer in ginger information about ships.[1]

Râmaprasâda was not an African, European, or American. His life's play began and ended in Bengal. We are his neighbours. If men, whether at home or abroad, want to hear of him, they must come to us for it. We shall never go to anybody else to learn about him. The chief part of Râmaprasâda's Sâdhana did not consist of singing in bands to the accompaniment of musical instruments, as is the case with the weekly-praying community.[2] He sank into the depths of the ocean of Sâdhana, and it was only in intervals of rest from Sâdhana performed in fixed Âsanas[3] that he was now and then moved by the breeze of emotion to sing his songs. To-day the miserable plight of the band of critics is due to their having fallen into the waves of this ocean in which they helplessly struggle. Proofs of Râmaprasâda's Ṣhavasâdhana, Chitâsâdhana, Ṣhaktisâdhana, rosary of Mahâṣhaṅkha, Bilvamûla, and Pañchamuṇḍa, and other Âsaṇas,[4] we

[1] A Bengali adage used with reference to a man who speaks on a subject of which he can have no knowledge.

[2] The Brahmos meet for prayer every Sunday in imitation of Christian worshippers. [3] Certain positions (Âsana) are assigned for worship.

[4] Referring to various Tântrik Sâdhanâs; with a corpse; on the funeral pyre; with a Ṣhakti; rosary of human bone; five skulls; under a bael-tree; and other postures (Âsana).

still possess. The community of Sâdhakas is still resounding with the deep trumpet sound echoing from the sphere of spiritual competence in which Râmaprasâda moved, and of the truth[1] for which he bore a madly impassioned love. If outsiders could realize this truth by the mere hearing of one or two simple songs, then thousands of critics could have become Râmaprasâdas in a single day. Guru was his guide, Ṣhâstra itself was his lamp, the path of Sâdhana was the path he followed, and the Chintâmaṇi[2] region of the Mother of the world was that to which it led. As in every other work, so in songs also he followed the command of Ṣhiva, and took the name of Ṣhiva. Can one who does not follow the command of Ṣhiva in practice presume to say anything of authority in the name of Ṣhiva? Not to believe Ṣhiva, not to believe in Ṣhâstra, not to believe in Guru, not to believe in Sâdhana, and not to believe in the Devatâ who is the object of Sâdhana, but to believe in Râmaprasâda and his songs set to music! not to believe in Devatâ, and yet to be mortally afraid of Her as if She were some wandering spirit;[3] to cut the root, and then to pour water on it—such was not the art which Râmaprasâda had learnt. It was because Râmaprasâda served the Ṣhâstra with bowed head and worked according to its dictates that the superworldly Ṣhakti of Siddhi of which the Ṣhâstra speaks attended him constantly.

In another song Râmaprasâda says:

"O mind! you are still labouring under this error.[4]
You do not clearly realize what Kâlî is.
Although you know, why do you, O mind! seem not
to know that the universe, consisting of three
worlds, is the Mother's image?

[1] Tattva.

[2] Etymologically the word means "gem of thought." According to the Bhairavayâmala, the supreme Abode of Devî is built of Chintâmaṇi stone. This is the supreme region.

[3] Bhûta, ghost, etc.

[4] Bhrama.

And you want to worship Her by building images of clay!
The Mother who decks the three worlds with measureless gems and gold,
Her you want to deck with worthless tinsel ornaments!—the Mother who feeds the world with all kinds of food.
With what face do you think to feed Her on Âtapa rice[1] and soaked peas?"[2]

And so on.

Error is taking a thing to be that which it is not. False knowledge or mistake is want of true knowledge. To mistake is to understand a thing to be what it is not. Mistake is only another name for want of true knowledge. Like darkness at sunrise, false knowledge flies of itself at the dawning of true knowledge.

It is universally well known that a mistake lasts only so long as true understanding is not had, and that when it appears there is an end of the mistake; but he who says, "O mind, you are still labouring under this error," understands that it is an error of his mind. Why, then, does he express the regret that he is still labouring under the error? An error ends the instant we discover it. But here, although he says that his mind clearly knows it to be an error, he yet, at the same time, regrets that the error still exists. Let the critic now understand what sort of an error it is.[3] Unlike you and me, Râmaprasâda did not jeer at others for worshipping images. Before warning outsiders he warned the person within,[4] and addressing his own mind said: "O mind! you are still labouring under this error." Had it been you or

[1] Rice prepared from paddy without boiling the paddy.

[2] Peas are thrown into water and soaked before being offered to the Devatâ.

[3] We may know it in a sense to be Mâyâ, but we cannot realize it so long as we are Jîvas, to whom living in a dualistic world it is real.

[4] Himself.

me, the utmost that we could perhaps have done would have been to say, "O Brother! you are still labouring under this error," meaning thereby that "I am free from it, so that I am a much greater man than you are." High-souled Digamvara, on whom the merciful Devî showered Her supreme mercy, touched the root of the matter when He calmly and solemnly said: "In delusion is my peace." But in the first stage of Sâdhana, Râmaprasâda, who could not then touch the root and master this weighty and solemn truth,[1] said with an impatient and restless heart, "O mind! you are still labouring under this error." Râmaprasâda is eager and restless to drive away the delusion which Digamvara carefully cherishes in the inmost recess of his mind, and by doing so feels the bliss of the play of the Mother of the world. This restlessness on the part of Râmaprasâda is merely the effect of the immaturity of his Sâdhana. Because he was at one time thus restless, we must not think of him as being a worthless man; for, where there is possibility of rising, there is also the possibility of a fall, as the reverse also is the case. The very mention of Râmaprasâda's name throws some people into a frenzy of sentiment. They think that he was a born Yogî who had attained Siddhi in a previous birth, and consider him to be all in all in the realm of Sâdhakas; but we are not of this opinion. For we first hear what he has to say from his own mouth (in his songs),[2] then ascertain its trustworthiness by comparison with the account of his Sâdhana as known to the community of Sâdhakas, and finally test it carefully on the touchstone of the Ṣhâstra. If even a much greater man than Râmaprasâda says what is opposed to the Ṣhâstra, we at once discard it as if it were the words of a madman; for millions of Râmaprasâdas do not count for even so much as the most insignificant insects, if the command of the Ṣhâstra (by the grace of which Râmaprasâda is an authority) is contravened.

[1] Tattva. [2] Author's parenthesis.

We shall show that the song above quoted was composed by Râmaprasâda in a very immature state of Sâdhana. We must first understand that at the time when Râmaprasâda composed this song he had passed the first and entered the middle, and not the last, stage in the domain of knowledge, and had only just entered the higher domain of Sâdhana.[1] It was because he wanted to unite Sâdhana with Jnâna (knowledge), only without reference to Bhakti (devotion), that he was led into inconsistency.

"Although knowing, why do you, O mind! seem not to know that the Universe, consisting of three worlds, is the Mother's image?" The idea expressed in this passage belongs wholly to the realm of Jnâna (knowledge); but the verse, "You want to worship Her by moulding images of clay," reveals a state of mental restlessness so far as Sâdhana is concerned. If everything in the three worlds is the Mother's image, then who can say that an image built of clay is not the Mother's image? If from the point of view of Jnâna (knowledge) the Universe, consisting of three worlds, is considered the Mother's image, then we must admit, with bowed heads, that an earthen image also is Her image. In short, we must not think that Râmaprasâda, in contravention of the command of Ṣhâstra, is asking people to abstain from moulding images of clay. As a matter of fact, he is simply voicing his sorrow that, "although the Mother is omnipresent in the three worlds, I have to-day to worship Her in single form in an earthen image, because I cannot see Her in Her Universe-pervading aspect." And what Sâdhaka does not sing the same song of sorrow until he attains the final stage of Sâdhana preceding Siddhi? It is in order to remove this sorrow that it is necessary to worship Her, otherwise, why should one worship Her if from the very outset the sorrow ceases, and the Mother is realized

[1] All seekers and worshippers are Sâdhakas, but here reference is made to high Tântrik Sâdhana.

as existing throughout the Universe? It is hardly necessary to point out what little spiritual competence such people possess as actually see earth instead of the world-pervading Mother, and yet, taking their cue from Râmaprasâda, say: "O mind! you are still labouring under this error. You want to adorn with worthless tinsel ornaments the Mother who Herself decks the world with countless gems and gold." This, again, is an expression which merely indicates an unfulfilled aspiration in the realm of devotion.[1] It is foolhardiness on your part to want to adorn with tinsel ornaments the Mother, the Râjrâjeṣhvarî of the infinite Universe, who adorns the world with countless gold and jewels! From this it does not follow that the Mother cannot be adorned, or that the Mother does not adorn Herself; on the contrary, it proves that the Mother can be very well adorned, if one has the power to adorn Her.[2] She is the source of all beauty in the three worlds, so that it is the height of presumption to bring tinsel ornaments, worthless as grass, near Her fair body. It is difficult to restrain one's laughter at even the thought of putting tinsel ornaments on the fair body of Her before whose feet the countless stores of jewels of even innumerable Kuveras[3] disappear as does the light of a lamp before the sun. It is because of the pain of the thought of this irremediable deficiency that Râmaprasâda has said: "Ah! that Mother you wish to adorn with worthless tinsel ornaments!" Why, despite of this, Ṣhâstra has prescribed that She shall be adorned, we shall show later. Here we say this much, that a person who proceeds to perform Sâdhana is bound to satisfy his heart's desire by adorning the Mother. It is the duty of all Sâdhakas, male and female. When the heart is immersed in the depths[4] of Sâdhana, that which these depths are overpowers, according to a law of Nature, the Brahmatattva of the Mother of the

[1] Bhakti. [2] That is, if one is spiritually fit.
[3] Kuvera is God of wealth. [4] Rasa.

world.[1] To conquer that unconquered power of the Sâdhana, even She Herself, who is unconquerable, often feigns Herself to be incompetent.

Sinking in the sweetness of the Creatrix's play of love for Her devotees, Dâṣharathi, great depicter of sentiment,[2] has, in picturing the love of the Mother of the world, well displayed this in his poem entitled Âgamani.[3] When, for the sake of the Sâdhana, which was the Durgâpûjâ festival of the Prince of devotees, the Mountain-King, his Daughter appeared as the Destroyer of Mahisha, and stood in the courtyard in front of his Maṇḍapa[4] on the evening of the sixth lunar day; when Menakâ, his Queen, whose life was in Umâ,[5] ran out with joy to welcome Her at the report of Her coming; and when startled and made afraid by the sight of Her martial appearance, the great Sâdhikâ[6] of the Daughter[7] lost herself at view of this other form[8]—then, on her, Mother Mahâmâyâ, the daughter of old,[9] cast Mâyâ, and assumed a form of surpassing beauty.

Song.

"She appeared as Gaurî, the Two-armed daughter of Mountain, Mother of Gaṇeṣha,
Daughter of the Mountain-King,[10] with the graceful gait of an elephant.
Spouse of Âṣhutosha,[11] with two little children, held on Her two hips.[12]

[1] When the Sâdhaka becomes really full of devotion, then even the Devî seems to lose her non-dualistic Nirguṇa aspect, owing to the intensity of the Sâdhaka's devotion to the manifested aspect.

[2] Bhâva. [3] On the coming—that is, invocation.

[4] Temple. [5] Her daughter, the Devî.

[6] Menakâ, Her Mother. [7] Kanyâtattva. [8] Tattva.

[9] The poem is speaking of Her as Pârvatî, or Umâ. By "of old" reference is made to her previous manifestation as Satî, daughter of Daksha.

[10] Himâlaya. [11] Ṣhiva, the "easily appeased."

[12] Children are so carried in the east.

Chaṇḍî appeared as though surrounded by moons.[1]
The beauty of the moon-faced Umâ surpasses that of a million moons.
Ten moons shone on the nails of the Mother's feet.
Seeing this, the moon in the sky pales through shame.
Yet, can She be compared to the moon; She, at whose feet the moons roll ?
In Autumn, in the Himâlayas, it was like a fair of autumnal moons.
In receiving the moon-faced Umâ, the Queen took, as it were, the moon in her hand.
Behind Umâ's family of moons[2] the moon in the sky was concealed.
With Her moonlike mouth the moon-faced Devî called out, ' Mother !'
The Queen replied:[3] ' Is it you, O Durgâ ! the Dispeller of sorrows ?
With weeping, O Târâ, Mother ! I have lost the pupils (Târâ) of my eyes.
O Umâ ! to what a plight have I come since last I bid farewell to Thee !
O Mother ! my body remains in the Himâlayas and my life in Kailâsa.[4]
In Thy absence I lie on the earth as one who is dead.
To-day Thou hast brought life to my body, and with it speech.
O Mother ! how is it that Thou dost not remember that Thou hast a Mother ?
If Thy mother dies sorrowing for Thee, Thou wilt incur the sin of killing Thy mother.
Being sonless, what refuge have I but in my Daughter?
O Brahmamayî ! all my hope is placed on Thee.

[1] That is, her children—namely, her two sons, Gaṇeṣha and Kârtikeya, and two daughters, Lakshmî and Sarasvatî.

[2] Her children.

[3] What follows is a conversation between the Devî as Umâ and her Mother Menakâ. Her daughtership to Menakâ was one of Her spiritual Avatâras.

[4] The Mount and Paradise of Ṣhiva.

Old age comes upon me day by day, and at any moment I may die.
O Târâ ! wilt thou not seek me when my strength is gone ?
What Thou doest, O Saviour from existence ! makes me afraid,
Lest, O Mother ! when I send for Thee at the hour of death, Thou shouldst refuse to come.'[1]
At these words of the Queen, the Queen of Ṣhiva said in sorrow:
' When did you, O Mother ! seek me ? Whose father is a King and whose Mother is a Queen,
What if Her husband has, perchance, become a Sannyâsî ?
The bitter words of women kill me with shame.
We hear them say Thou art a King's daughter, but hast Thou no Mother ?
Father is of stone and so are you, O Mother !
But I cannot conquer my love for you,[2] and so I have come of My own accord.'
The Queen replied: ' O Lady of Îṣhâna ! true it is that I am stone,
And, O Mother ! for Her[3] whose daughter Thou art, it was best to be of stone.'[4]
Saying this the Spouse of mountain[5] greatly wept, and in plaintive words again addressed her Daughter:
' As the motionless mountain is My husband, how can I get news of you ? '

[1] Blessed, blessed are you, O Dâṣharathi, devoted poet ! Rightly did you arrange to bring Her to you in due time. It is concerning this that there is the saying, " In men that is cleverness which secures both the worlds." (Author's note.)

[2] Literally, " Mâyâ," which here means attachment.

[3] That is, Menakâ.

[4] Otherwise, how can She bear the pain of separation from Thee ? (Author's note.)

[5] Himâlaya, the husband of Menakâ and father of Pârvatî.

O gracious Devî! I pray Thee forgive my offence on that account.
Many are the people, O Umâ! who before me call Thee miserable, and as I hear them my mind burns with fire.
They say to me, O Queen! your Daughter, a tendril of gold, has become pale.
Destroyer of Tripura[1] lives by begging.
Beloved Umâ is my only treasure, the treasure of worship.
I want to keep my Son-in-law in my house, but Trilochana[2] is not willing that I should do so.
Then archly and with pride Durgâ said to Menakâ,
Who has told you of your Son-in-law's distress?
My Husband is the Creator and Destroyer, the Lord of the three worlds.
Rather is it you, O Mother! who are a poor man's wife, but I am a Queen.
My Lord is the Lord of Kâṣhî,[3] and no one can describe Him.
O Mother! in the world it is by My Husband's riches that people become rich.
Whoever with devotion begs of My Husband, to Him does Trilochana[4] give the wealth of liberation at a glance.
He is in want of nothing; but such is His nature that He yet behaves like some poor helpless man.
He who grasps the meaning[5] of this is filled with feeling,[5] and is saved from the cares of existence.

[1] Ṣhiva. [2] The three-eyed Deva, Ṣhiva.

[3] The glory of luminous Kâṣhî is much greater than that of all the riches of the infinite Universe. This is why Bhuvaneṣhvara (Lord of the world), Parameṣhvara (Supreme Lord), and other epithets have been omitted, and the epithet Lord of Kâṣhî has been used to indicate the consort of Kâlî. The purpose is more elaborately expressed in the line, "He is King of Kings at Kâṣhî, and your Daughter is Queen of Queens." (Author's note.) [4] *Vide ante.*

[5] Bhâva; a play on the word Bhâva, which means both "meaning" and "feeling."

Will your riches make your Daughter and Son-in-law rich ?
Do you want to give riches to Her who holds the Universe in Her womb ?
Can He be poor in whose house your Daughter lives ?
As Annapûrṇâ I give food to the world,
And the Ocean, Kuvera[1] and others guard the wealth of Ṣhiva.
How great, O Mother ! must have been the religious merit[2] you have earned
That you were able to give your Daughter to Him !
Such is the power of My Husband that I can make you Indrâṇî,[3]
I am such a Daughter of yours as is equal to ten sons.
It is out of jealousy that neighbours do not speak to you of happiness,
But wound you, O Mother ! by speaking of sorrow.
The Queen said: ' O Brahmamayî ! explain this to me.
If Thou hast so much wealth, where is the sign of it ?
O Ṣhaṅkarî ![4] does not Ṣhiva's heart yearn to adorn Thee ?
Why has not my Son-in-law given Thee jewelled ornaments ?
Of what use is wealth if the body of Umâ-moon is unadorned ?
Poorly dressed and on foot Thou hast come. This is what makes me doubtful (of your wealth).'
Playfully and with smiles Umâ replies to Menakâ:
' O Mother ! Trilochana[5] cannot bear to see Me with ornaments,

[1] God of wealth. [2] Puṇya.
[3] Consort of the King of the Devas, Indra.
[4] Feminine of Ṣhaṅkara, a name of Ṣhiva.
[5] The " three-eyed," or Ṣhiva, who in his forehead has the eye of wisdom (Jnânachaksu).

For he says, What ornament is there in this world which can adorn Thee ?
Târiṇî,[1] Thou art My crest-gem. Do gems become Thee ?
Will the moon look bright if gems are placed on it ?
My simple dress ever charms Âṣhutosha's[2] mind,
And what Pañchânana[3] desires that I do.
If this were not so, innumerable and priceless jewels would lie in the dust before Me.'
The Queen said: ' Why should not ornaments become Thee ?
Ivory, when set in gold, becomes more beautiful.
To-day I shall bring all kinds of jewels and see with my own eyes
Whether, O Îṣhanî ! they become Thee or not.'
Then in joy of love the Queen of Mountain brought jewelled ornaments,
And put them with care on Umâ-jewel.
Never, however, can ornaments look well on Umâ's body;
She became like the moon in the grasp of Râhu.[4]
In grief the Queen became, as it were, dead, and stopped the maids,
Saying: ' Do not bring worthless ornaments any more,
And quickly take off those which I have already put on Umâ.
Let me see the unadorned body of the Mother.
They do not become Thee, O Mother Ṣhaṅkarî ! Ornaments do not become Thee !'
What Providence[5] is it which has made Thee, O Mother ! Spouse of Hara ?[6]
How beautiful Thou art, O Târâ ! O Târâ, with face like the autumnal moon,

[1] Epithet of the Devî as Saviour.
[2] Ṣhiva, the " easily contented."
[3] Ṣhiva, the " five-headed."
[4] That is, the eclipsed moon.
[5] Vidhi.
[6] Ṣhiva.

I have, O Mother! given the moon the name of Târâ
as I lost the Târâs (pupils) of my eyes.[1]
This beauty charms Hara's mind, and destroys its
darkness.
Is this the reason, O Mother Umâ! why the Three-
eyed Deva[2] does not allow Thee to be ever out
of His sight?"

So long as the desire to adorn Her is not done away with in this manner, the effort[3] will not be successful; this is why Ṣhâstra has made provision for Her adornment. On that day on which She sees that I am tired out, discomforted, and put to shame in my efforts to adorn Her, the merciful Tripurasundarî will, in order to end this trouble of Her son, adorn Herself with Her own beauty, and of Her own accord take Her seat on the throne of my heart. On the day on which when going to adorn the Mother with my ornaments, I shall myself be adorned with Her ornaments, on that day my yearning to adorn Her will end for good and all. Then I shall throw up my arms in joy and call out to the world to see how, although all efforts to adorn the Mother fail, he who makes the efforts is himself adorned by virtue of the religious merit[4] he thereby acquires. Râmaprasâda has also told us what sort of an eye is required to be able to perceive the beauty and sweetness of that adornment. We shall try elsewhere to make this clear. Here we would say that, whether it suits the Mother or not, I shall adorn the Mother if my own condition requires it, for the Mother is as much my Mother as She is the Mother of Brahmâ, Vishṇu, and Maheṣhvara. The Mother's mother, Menakâ,

[1] A play on the word Târâ, which means the "saviour" (a name of the Devî), and also a "star" and the "pupil of the eye." According to the Bengali idiom, "pupils of my eyes" means the "light of my eyes." The sense of the verse is that when Umâ left Menakâ the latter lost the sight of her eye, which is Umâ Herself; and so by mistake gave her the name of Târâ (in its sense of star), although her proper name is "Moon."

[2] Ṣhiva, Her Spouse.

[3] Sâdhana.

[4] Puṇya.

proceeded to adorn the Mother because it suited her to do so, irrespective as to whether it suited Umâ or not. But because Menakâ thought the ornaments which were suitable for her to be also suitable for the Mother, the Mother refused to be adorned with her ornaments (vanity),[1] and stood forth adorned with such ornaments only as properly belonged to the Mother. And then the divine[2] beauty of Menakâ sank in[3] the sea of the indescribable beauty of Brahmamayî Umâ. Then, throwing off the ornaments, consisting of the darkness of the vanity of individual existence, Menakâ herself shone with the light of the Sun of the sole existence of the Mother of the world, and seeing at once the self-luminous true aspect of the Devî, which is consciousness, cried out: " Do not bring worthless ornaments any more, and take off quickly those which I have already put on Umâ. Let me see the unadorned body of the Mother." When, in order to satisfy the yearning and effort[4] of Her Mother, the perfect grace of existence, consciousness, and bliss[5] flowed in streams from the fair face to the fair feet of the Mother, all other adornments appeared as nothing before that supreme beauty. When thus her yearning was satisfied, Menakâ eagerly said: " Let me see the Mother's unadorned body," for the Daughter, although a Daughter in the aspect[6] She had assumed for play,[7] was then Perfect and Eternal Brahman in its aspect,[8] as the Supreme Unity.

It was the upward flowing current of his spiritual feeling which pained Râmaprasâda at the absence of materials suitable for the satisfaction of that yearning, and led him to say: " Ah ! you want to adorn Her with worthless tinsel ornaments." This does not mean that " the Mother need not be adorned." The burden of the song of his sorrow was that he had not ornaments suitable for the adornment of the Mother. This must be so; for

[1] Ahangkâra. (Author's parenthesis.) [2] Daiva.
[3] That is, dwindled into insignificance. [4] Sâdhana.
[5] Sat, chit, and ânanda. [6] Rûpa. [7] Lîlâ. [8] Kaivalya-rûpa.

is there any such luckless son in the world as yearns to call the Mother Mother and yet has no desire to adorn Her ?

" The Mother who feeds the world with all kinds of food,
With what face do you want to feed Her on Âtapa[1] rice and soaked peas ?"

He who can adorn others can also be adorned himself. He who can feed others can also be fed himself.[2] He who desires to adorn others may also desire to be adorned himself. He who desires to feed others may also have the wish to eat himself. Either say at once that the Devî neither adorns others nor is adorned Herself, neither feeds others nor eats Herself; or say that She both adorns others and is adorned Herself; both feeds others and Herself eats. Even if She is not, according to you, Herself adorned in Her aspect with form, yet in the formless aspect at least, as you understand and speak of it, She appears to undoubtedly adorn others. If so, how do you escape from the difficulty ? All Ṣhâstras and all people agree that the Formless aspect is eternally attributeless, and that it is impossible for that attributeless aspect to have the desire (which is itself an attribute) to adorn the world; but, then, such is the virtue of the nineteenth century that nowadays we frequently hear of a Formless Deity with attributes. We, however, understand this attribute to be an attribute[3] of the worshippers of the Formless Deity instead of being really an attribute of the Formless Deity; for to admit the presence of an attribute in the Attributeless Brahman is tantamount to

[1] See *ante*, p. 234.

[2] The idea of eating is in Her, otherwise She would not have fed the world; and when the idea is in Her, the idea of Herself eating must also be in Her. When She is saguṇa, she is so not only to the world, but to Herself also.

[3] A mental figment for which the worshippers alone are responsible.

cutting flowers from a garden in the air. Those who speak of Brahman as perfectly devoid of attributes admit, in order to account for the universe which is made of attributes, the separate existence of Mâyâ, composed of the three Guṇas or attributes. Owing to their not being able to bear the weight of the deep and solemn mental effort which is necessary for the admission of the separate existence of Mâyâ, they are placed in the following dilemmas: If, on the one hand, they do not admit the separate existence of Mâyâ; on the other, they see that in the denial of all connection of the world with the Formless Brahman it is impossible to call Him "Merciful Father." If, on the one hand, It is addressed with attributes, shame will make it difficult for them to show their faces to worshippers of the Deity in His aspect with form, for in order to possess attributes it is necessary to possess form; consequently, they have denied perfect attributeness (that part of it which necessitates the possession of form)[1] and present to view a queer sort of Brahman, half of which is with attributes and the other attributeless. Formless, yet with attributes; with attributes, yet formless. This Brahman of theirs is called "existence, consciousness, and bliss,"[2] after the Ṣhâstra;[3] "Merciful Father," after the Bible; "Creator" (Kartâ) and "Lord" (Iṣhvara), after the Koran; and the "Formless One," through the malice which non-Âryyas bear against Âryyas; and He is also called "full of love" at times for the attainment of their selfish ends. Because they will not allow their Brahman to be identified with the Devatâ whom Âryyas worship, it has (despite its being, in fact, above name and form)[4] name, though not form,[5] otherwise how can It be constantly addressed with

[1] Author's parenthesis.
[2] Sat, chit, and ânanda.
[3] That is, the Hindu Ṣhâstra.
[4] Nâma Rûpa.
[5] The Hindu idea is that the Brahman has neither name nor form (Nirguṇa Brahman), or has both name and form (Saguṇa Brahman). These "reformers" put forward a Deity who has name, but no form, and is therefore neither Nirguṇa nor Saguṇa.

the exclamation " O !" ? However that may be, even if this newly discovered Formless Brahman without attributes suits their purpose, we are ourselves in no wise bound to admit the existence of this novel appearance.[1] We care very little for the Attributeless Brahman if He does not appear with form, and much less do we like this Formless One with attributes.

Who says that She who can feed others, as She can adorn others, cannot or will not Herself eat ?[2] If the will of Her who is will itself eternally exists, that will has as much relation to feeding as to eating.[3] If you say that it is impossible for Her to eat, we shall say that it is also impossible for Her to feed. If you admit the possibility of feeding, why should you not admit the possibility of eating ? You may say She feeds the world, but who will feed Her ? For you may argue that it is impossible to give food to Her who gives food to the infinite universe. To those whom a knowledge of words has robbed of their sense and who cannot understand the truth,[4] these words appear very sweet and as the final and essential truth; for their mind is naturally unwilling to disturb the state of self-intoxication which these delusive words produce in them.

" The Mother who feeds the world with all kinds of food,
With what face do you want to feed Her on Âtapa[5] rice and soaked peas ?"

Can anything be said after this ? Here, once for all, is the most final decision which the matter admits of ! For these people think (in consonance with their mental trend)[6] that it is utterly false that She eats or will eat, the only essential truth being that She feeds !

[1] Avatâra.
[2] When the Sâdhaka eats or thinks of eating, She it is who eats or thinks of it.
[3] *Vide ante*, p. 246.
[4] Tattva.
[5] *Vide ante*, p. 234.
[6] Author's parenthesis.

If the Mother cannot be fed simply because She feeds the world, the reason for such inability is that if I want to feed Her She would demand repayment by me for all the food which She supplies to the world,[1] for you ask yourself how much She who feeds the world can Herself eat. I say She may feed the world as much as She likes. What have I to do with that? I am bound to give Her only what She gives me to eat.

My gratification will be in giving to Her the enjoyment[2] with which She has provided me and then retiring. I am not here to make payment of all Her dues. My responsibility is to pay Her only such dues as I owe Her. She is Brahman only so long as I am Jîva. She is Mother only so long as I am son. She is a Devatâ only so long as I am a man, and my worship of Her lasts only so long as I am "I." My worship of Her will be at an end the very day on which my "I-ness" will be at an end, or my individuality will disappear the very day on which my worship of Her will come to a close. So long as I shall have to eat Âtapa rice[3] and soaked peas, what justification have I for eating them without offering them to Her?

Although She is the Mother of the world, She is also my Mother. Although She is Bhagavân of the Universe, She is also my Lord.[4] "The food which I shall eat, even that food I must offer to Pitṛis and Devas." What I shall eat even that my Ishṭadevatâ will partake of before me. Had She been capable of taking offence like you and I because the food consisted of "Âtapa rice and soaked peas," would She have been worshipped by the three worlds as their Mother, merciful, kind to the poor, Protectress of the helpless, easily attainable by devotion and loving to devotees? Had not Ṣhrî Kṛishṇa thrown away

[1] That is, She feeds the world; but you think that She has such a great body that She will not be satisfied with your small offerings.

[2] Bhoga. There is a play on the word which also means the food offered to the Devatâ. [3] *Vide ante.* [4] Prabhu.

the food laid out by Rukmiṇî[1] Herself (She who was full of supreme love and Mahâlakshmî), and hurried to Dvaitavana[2] from Dvârakâ[3] in order to eat the remnant of herb in the cooking-pot left over after Draupadî's meal (when that virtuous woman-friend of His, frightened at the prospect of being cursed by a Brâhmaṇa, sought His protection), would He have been called throughout the three worlds by the glorious name of "Friend of Pâṇḍavas"? Had not Bhagavân, in spite of His being the Master of infinite universes and Lord of Vaikuṇṭha,[4] assumed the form of young Gopâla on being moved thereto by the great devotion of Prahlâda, and taken with His own hand the plate of poisoned food from the hand of Prahlâda, who was grieved to give it to Him; and had He not put that food with the fingers of His own lotus-hand into His fair mouth, which is wont to drink nectar[5] given by Brahmâ and other Devas, would He have been known by the beloved title of "Hari of Prahlâda," in spite of His being the Hari of the world? Had He not joyously taken in the hollow of His hand the grains of rice given by the wife (a devoted Sâdhikâ)[6] of the poor and destitute Brâhmaṇa Sudâmâ and tasted their sweetness, greater than the sweetness of nectar, singing the greatness of love, would anybody in this world have called Him Friend of the Poor and Merciful Bhagavân? Had not the Providence[7] who dispenses the four-fold fruit to Jîva considered sweet the fruits half-eaten by herd-boys, would the sweetness of the name "The joy of Nanda"[8] have been so much greater than that of "Sachchidânanda?"[9] Had not the Mother, the Genetrix of Brahmâ and other Devas, left Her bejewelled throne in

[1] His wife.
[2] The forest where the Paṇḍavas resided for some time during their exile.
[3] Shrî Kṛishṇa's capital.
[4] The heaven of Vishṇu (see *ante*, p. 24).
[5] Amṛita.
[6] Feminine of Sâdhaka worshipper.
[7] Vidhâtâ.
[8] Nandanandana.
[9] Existence, consciousness, and bliss.

the luminously resplendent region of Kailâsa[1] and gone to the thatched hut of Kâlaketu,[2] the hunter's son, illuminating the house and the surrounding woods with the light of Her beauty; had She not proved the fitness of Her name "Chaṇḍî" by giving the Chaṇḍâla's[3] son a place on the fair lap which is ever sought by Gûha and Gajânana;[4] if Annapûrṇâ,[5] Charmer of the mind of Kâla,[6] had not blessed Kâlaketu by feeding him from the breast which even Brahmâ and other Devas hardly gain, and eaten the food of a Chaṇḍâla; had the dispeller of Kâlaketu's fear of death shrunk from becoming a hunter's mother—would the distressed Jîvas of the world to-day have wept and cried, "Mother?" Had not the Mother, the Devatâ whom Suratha and Samâdhi[7] sought in Sâdhana gratified the two Sâdhakas by accepting, in the woods on the bank of a river, their worship with fruits and roots and offerings of blood issuing from their pierced hearts,[8] would Sâdhakas have staked their lives in their determination to perform Sâdhana of the Mother? Both Ṣhâstra and report say that Mahârâjâ Suratha and Samâdhi the Vaiṣhya King, whose life was itself a great Samâdhi,[9] after establishing the Mother in an earthen image daily for three years, inflicted cuts upon their breasts with swords, and with the blood issuing therefrom made offering in the great worship, that by such intense devotion[10] they might speedily get sight of Her.

[1] The mount which is Ṣhiva's abode.

[2] An incident in Kavikaṅkan's Chaṇḍî.

[3] The hunter.

[4] Kârttikeya and Gaṇeṣha.

[5] The Devî as Lady Bountiful and giver of food.

[6] Ṣhiva.

[7] The King Suratha and the Vaiṣhya Samâdhi referred to in Chaṇḍî (Markandeya Purana). When wandering in poverty in the forest Ṛishi Medhasa spoke to them of the Devî whom they afterwards worshipped: Suratha in order to become a great King, and Samâdhi that he might gain Moksha. The Devî granted both boons, Suratha is to be the Manu of the Savarṇika (the next) Manvantara.

[8] They pierced their hearts, and blood flowed out, which was then offered to the Devî. The Sâdhaka sometimes makes offering of his blood after making incisions in the body.

[9] Ecstasy, communion with Brahman.

[10] Tapasyâ.

This puts me in mind of something. The cutting of his own breast by a son in the worship of the Mother cannot be a favour of the Mother. And why being Mother should She be so cruel? In my opinion, however, Suratha and Samâdhi did not cut themselves to their hearts in order that by satisfying Her with such a sacrifice the Mother might appear before them. They had heard from their Gurudeva, Maharshi Medhasa, that the Mother dwelt and played in the hearts of devotees. Hence they took the terrible determination "to see Her by bringing Her out from their hearts by importuning, if not by satisfying, Her." And with such intention they inflicted sword-cuts upon themselves. Otherwise, what was the necessity for so intense a form of devotion?[1] People may call the blood which issued from their hearts their heart's blood, but I say that it was not merely the blood of the heart, but also attachment. And because this was so, blood flowed from the hearts of the Mother's devotees, brimming with love for the Mother. The moment such hearts were pierced, streams of love flowed copiously from them. But that love is transparent, fair, pure, unsoiled, thick, deep, and milk-white. How, then, did it become blood-red? How can I tell you? O devotee! you alone can say whence came that blood. To me it seems that the Mother who adorns the throne of the Isle of Gems[2] in the Sea of Milk[3] lay happily in that sea, which is the devotee's heart, so that all blows which fell on it fell on the sacred feet of the Devî, who is so loving to Her devotees. Then, by the waves thus raised, the bright red paint on the lotus-feet of the Mother of the world,[4] which Sadânanda[5] had lovingly applied with his own hand, was washed off, and, mixing with the deep attachment of the devotee's heart, appeared as blood to the view of men. Otherwise, when the devotee had already

[1] Tapasyâ. [2] Maṇidvîpa. [3] Kshîra.
[4] Hindu women paint their feet with red lac.
[5] Shiva, the "ever joyful."

offered his body, senses, heart, Âtmâ, and all he possessed at Her feet, what was the necessity of re-offering that heart again and again to satisfy Her ? The sea, despite its depth, is full of waves. Similarly, notwithstanding that love is ever deep, it is constantly restless. Such restlessness is its natural characteristic. To Him whom I love with all my heart, and to whose feet I have offered my all, to Him, nevertheless, I desire to offer it again and again, ten times every half an hour.

I know not whether it is a quality of love or of its object, whether of the devotee or of the beauteous feet of the Mother. But it is a fact, that as often as Suratha and Samâdhi, urged by such restlessness, struck their hearts, so often did the Mother of the world move Her feet to let them know that She was awake, and gave clear evidence thereof in ripples of blood raised thereby. At last, fearing lest Maheṣhvara should take it to heart were all the dye so lovingly and carefully applied by Him washed off (lest Ṣhiva's words should prove false by the pain caused to the heart of the devoted Sâdhakas were their constant offering of attachment to Her spurned and rejected),[1] the Daughter of mountain left that comfortable couch and showed Herself to the Sâdhaka by awaking, as one who is consciousness, in the earthen image, the beauty of which gave joy to their eyes. She showed Herself in a manner as if She knew nothing of all that had happened theretofore. Her heavy and indolent eyes, like those of one who has suddenly awakened from sleep, were stirred by a Mother's love, soothing the hearts of the devotees by shedding upon them the nectar of Her serene regard;

[1] Author's parenthesis. The passage is obscure. It has been already said that the blood was not merely blood, but the attachment of the heart, the meaning of which appears to be that the shedding of the heart's blood was, as it were, the shedding of the heart's attachment. As this shedding is supposed to be caused by the Devî living in the heart, the Sâdhaka might think it to be the rejection by Her of his offering of attachment. What the words of Ṣhiva are cannot be made out from the context, unless it be the Tantra Ṣhâstra in general.

and smiling softly with Her ruddy lips, She said to Suratha, "Mahârâjâ, take what you like," and to the Vaiṣhya also, "Gladdener of Kula (Kulanandana),[1] take what you like." Ah, how sweet! The expression "Gladdener of Kula" in the mouth of the Mother was no mere word of address. It showed that the gate of Her unbounded love was open. The Mother charms with such sweet and soft address those who seek Her by becoming Hers only. Mahârâjâ Suratha was an interested[2] Sâdhaka. In spite of having been robbed and driven away by sons and relations, the bitter thirst of his mind for enjoyment of worldly things was not satisfied, so that he worshipped the Mother in order to regain his lost kingdom. This was why the Mother who dwells in all hearts addressed the Prince as Mahârâjâ. As for the Vaiṣhya, his keen dispassion,[3] which had consumed his worldly desires to their very roots, was not to be satisfied so long as he did not obtain the Mother, the Mahâmâyâ, who is the centre of all this Mâyâ. This was why the Mother very fondly and very affectionately used the title of "Gladdener of Kula" in addressing this son of Hers who had lost the Mother. Just as a worldly mother affectionately calls her son "support of his Kula (race), or ornament of his Kula (race)," if he be great and glorious; so the Mother, in spite of Her being above the world, was, as it were, overpowered by Her Maternal affection, and called the Vaiṣhya "Gladdener of Kula." O Mother, Thou hast none in Thy Kula (race), how, then, could he become gladdener of Kula[4] to Thee? Perhaps it is because Thou hast appeared as Mother that Thy attachment to Kula has so

[1] See *post*.

[2] Sakâma; because he worshipped in order that he might gain the material benefit to himself of becoming a great King, whereas his companion was striving for the spiritual end of liberation.

[3] Vairâgya.

[4] Kulanandana. The word Nandana means also son. There is a play on the "Kula," which means "race family," as well as a form of Sâdhana. It also means "shore" or "bank." See text, *post*.

greatly increased. That Thou hast none above Thee in Thy Kula (race)[1] is no reason why Thou shouldst not have descendants. If really Thou hast no descendants in Thy Kula, then who are we ? Whether Thou hast a Kula or not, Thou are the root of Kula, Kulakuṇḍalinî[2] Herself. The Kula path,[3] O Mother! is for him who follows Thy path. My desires for Kula[4] have been fully gratified. Now, O Mother! take me out of Kula[4] into Thy arms, so that sitting at the root of Kula[5] I may penetrate into its mysteries. Let the Kulakula sound[6] of the river of existence[7] cease for ever. O Mother! it was because Samâdhi, Thy son immersed in Samâdhi,[8] gave lustre to this Kula[9] by passing beyond the two Kulas[10] of this river that Thou didst give him the endearing title of " Gladdener of Kula." Blessed were you devotees, Suratha and Samâdhi! How shall we, Jîvas of the Kali age, penetrate the deep mystery of the offering of sacrifice by you ? By you alone was it offered, and by the Mother alone was its meaning understood. O Sâdhaka of the embodied Deity![11] be you interested or disinterested in your Sâdhana,[12] inquire now of Suratha and Samâdhi what has to be done in order to directly perceive[13] the appearance of the Mother in an outer image. The worship in which men like Suratha and Samâdhi wounded their breasts with their own hands in order that they might see the Mother of the world in an outer image—that worship is called idolatry to-day in the Kali age by the community of infidels themselves, confused by the " learning and science " of the nineteenth

[1] No one is Her progenitor.
[2] The name of the Devî whose abode is in the Mûlâdhâra. There is a play on the word Kula.
[3] The Tantra.
[4] Here " family "—that is, the world.
[5] Tântrik worship.
[6] The sound made by running water. Play on the word Kula.
[7] Bhavanadî.
[8] Ecstasy; a play on the Vaiṣhya's name.
[9] Human race.
[10] Banks.
[11] Sâkâra.
[12] That is, be the Sâdhana done with the desire for personal benefit or not, as in the case of Suratha and Samâdhi.
[13] Pratyakshakaraṇam.

century. How absurd it is to say that Mahârâjâdhirâjendra[1] Suratha, the paramount Monarch of this earth, with its oceans, and high-souled Samâdhi, whose heart was under the sway of intense dispassion,[2] and lighted by the fire of spiritual knowledge,[3] rent their hearts and made streams of blood flow therefrom in the course of a play with a mere doll. Such criticism against the Savarnika Manu[4] is nothing but a clear sign of the influence of the Kali age. However that may be, to Her who accepted even heart's blood as sacrifice from Suratha and Samâdhi in order to uphold the honour of the words of Ṣhâstra told by Herself, " Âtapa rice and soaked peas " cannot be unacceptable; and it is because they are not unacceptable to Her that the Sâdhaka has with simplicity said:

" O Mother! in the Devaloka Devas worship Thee daily with nectar.[5] O Jagadîṣhvarî![6] rulers of the earth worship Thee with delicious food. But, O Mother! Thou canst not for that reason reject my offering of leaves, flowers, fruits, and water. O Mother! does fire refuse to accept blades of grass because in the sacrificial pit fire is worshipped with firewood along with ghee?" Fire is called the " all-eater,"[7] because by virtue of its power of burning it is capable of appropriating to itself all things.

Fire accepts and consumes indiscriminately anything which is offered to it. Similarly, the merciful Devî, who grants all desires, accepts, for the gratification of Sâdhakas, anything which is offered in the name of the Almighty, Omniscient, and All-good. This acceptance is not to supply any want on Her part, but in order that She who bears great love for Her devotees may maintain them and their Vratas.[8] Otherwise, in the dominion of

[1] A compound of the words Mahârâjâ, Adhirâjâ, and Indra. The word Indra used as a common noun means " chief."

[2] Vairâgya. [3] Tattvajnâna. [4] *Vide ante*, p. 251.

[5] Amṛita. [6] Mistress of the universe. [7] Sarvvabhuk.

[8] Vows, religious rites (see Introduction).

Her who is abundance[1] itself and is plenty,[2] the character of things[3] and power,[4] there can be really no want.[5] If there be any want it is only the want of want. Just as She has no want of "âtapa rice and soaked peas," so also She has no want of sweet-meats, sweet-rice,[6] and nectar.[7] What cause for sorrow or shame is there, then, in offering Her "âtapa rice and soaked peas?" To Her the store of nectar[7] churned out of the seven seas is as much an atom as "âtapa rice and soaked peas" are atoms.[8] She is as much unattached to âtapa rice and soaked peas as to nectar.[7] Although She is really as free from attachment as the water on a lotus-leaf, when playing at the play of Sangsâra, full of Mâyâ, She, in order to draw devotees to Herself, merely pretends to be delighted by the receipt of all these materials. Otherwise, what form of delight does the Devî, who is all delight and perfect delight, want that She should feel delight in receiving offerings of food.[9]

It is ridiculous to think that offerings of food will give delight to the Ânandamayî,[10] who is present in every atom of those offerings as consciousness.[11] Her delight and joy of which the Ṣhâstra speaks in dealing with the subject of worship are not Her delight and Her joy, but the play of the delight of Sâdhana and the joy of Sâdhana in the Sâdhaka. We shall try to explain this point more clearly in its proper place. Here only we would observe that Râmaprasâda sang the story of His heart with a mind full of sorrow, a sorrow which attacks every Sâdhaka so long as the supreme truth[12] does not dawn in the first stage[13]

[1] Mahâbhâva. [2] Bhâva. [3] Svabhâva. [4] Prabhâva.
[5] Abhâva is non-existence. Mahâbhâva and Bhâva are translated as plenty, "because they have been made antitheses of Abhâva or want." As for Svabhâva and Prabhâva, the author appears not to have been able to resist the temptation of using these words for the sake of alliteration.
[6] Paramânna; rice cooked with milk and sugar. [7] Amṛita.
[8] Paramânu. To Her who is Brahmâ one is as insignificant as the other. [9] Naivedya. [10] Devî, who is bliss or delight.
[11] Chitsatta. [12] Paratattva. [13] Adhikâra.

of Sâdhana. This sorrowful song is not the expression of a decision arrived at in the domain of knowledge,[1] but the indistinct expression of an ungratified longing in the domain of devotion.[2] Through their senseless interference in matters in which they have no competence, the community of undevotees, who are ignorant of the truth,[3] and without experience in these matters, put on the airs of wise men before the community of infidels[4] by giving to words belonging to the sphere of devotion a queer appearance, coloured by the sphere of knowledge.[5] But they failed to see that the sky was overclouded, and a single shower was likely to wash off the light[6] colour with which they had painted these pictures. It is highly amusing to see people taking the name Râmaprasâda and making themselves known to others as his followers, yet all the time trying secretly to draw him to their own party. We are unable to understand how such people as hold so much intelligence in themselves[7] can have room[8] to digest the food left by Râmaprasâda. It is during life that evidence of men's Sâdhana is seen. But Râmaprasâda gave evidence of his Sâdhana in death as well as in life. By performing worship the night preceding his death, and placing the Mother's image before him even at the time of death, the high-souled accomplished Sâdhaka has given us full proof of his faith in Brahman with form,[9] and of his performance of worship of the Deity with form.[10] During life the Mother with form[11] danced constantly in his songs and his heart. If after this a man can find it in himself to say that " Râmaprasâda did not worship the Deity with form," he may as well also say that Râmaprasâda had no soul.[12]

We shall quote here another of Râmaprasâda's songs of self-resignation. In this it will be seen how even his

[1] Jnâna. [2] Bhakti. [3] Tattva. [4] Pâshaṇḍas.
[5] Jnânakâṇḍa. [6] As opposed to fast colour.
[7] Literally, " in their stomachs "—a Bengali idiom.
[8] In those stomachs. [9] Sâkâra.
[10] Sâkâra Upâsanâ. [11] Mûrtimatî. [12] Âtmâ.

body and senses, not to speak of his mind, heart, and very self,[1] were absorbed in the worship of the Mother.

"Of what use, O brother! is this body if it does not melt in love for Dakshiṇâ ?[2]
Oh, fie, fie, to this tongue if it does not utter the name of Kâlî.
Those eyes are sinful which see not the form[3] of Kâlî.
Oh, how wicked is the mind which does not sink under Her feet.
May thunder strike those ears which do not hear Her sweet name, making copious tears flow from the eyes. For what purpose does their existence serve ?
Oh, should we desire to have the hands which fill the belly, if they are not joined together to hold sandal paste, Javâ flowers, and bael-leaves ?[4]
Oh, of what use are the feet, and wholly without purpose is the work they do by day and night, if they do not willingly and gladly carry us there where images of Kâlî are enshrined ?
If a man's senses are not under his control, can Devatâ be so ?
Râmaprasâda asks: 'Does a Babui[5]-tree ever bear mango fruits ?' "

Let the Sâdhaka here ask the critic what kind of Râmaprasâda it was who wrote this song ?

There are, again, many people who, on hearing all this infidel talk, think it to be a novel and refined form of criticism, which the brilliant genius of the nineteenth century alone with its constant pursuit of knowledge and science has originated. But we say that this iconoclasm is not a thing of to-day only when considered as a revolution-

[1] Âtmatattva. [2] The gracious Devî. [3] Rûpa.
[4] These are offered in the two joined palms to the Devî in worship.
[5] A wild tree.

ary principle in the sphere of worship. It has always existed since the creation of light and darkness, since the beginning of the eternal quarrel between the race of Devas and the race of Daityas, and has lasted as long as nectar[1] and poison have existed together in the depth of the sea; as long as there have been light and spots in the moon; as long as there have been heaven and hell,[2] sin and virtue,[3] Dharma and obstruction thereof,[4] Deva and Dânava,[5] man and Piṣhâcha,[6] knowledge and ignorance, faith and faithlessness, Sâdhus[7] and libertines, devotees and infidels. Even those who go to heaven fall into hell[8] when their religious merit[9] is spent. Even wise men are led astray when the attraction of sin becomes strong, and even Sâdhus[7] hanker to eat and drink things injurious to them when they become delirious in disease.

Similarly, non-Âryya proclivities, the unhappy result of evil deeds in previous births, move and possess the hearts of Jîvas, in spite of their having been born in the Âryya race. This it is which gives rise to the kind of criticism under consideration. Eternally ignorant as we are of the root principle, we see only the fruit, and think that the branch alone is its cause; whilst as a matter of fact He it is who is at the root of all fruits—He whose command gives sour, bitter, pungent, and sweet tastes to the sap of trees from which fruits spring according to the seeds from which they grow. We therefore often find the hearts of even Chaṇḍâlas, who are devoted to Bhagavân, to be adorned with Sâttvik[10] qualities becoming Brâhmaṇas, whilst even Brâhmaṇas fall into a state worse than that of Chaṇḍâlas if they become estranged from Bhagavân. When, in spite of being the son of

[1] Amṛita. [2] Svarga and Naraka. [3] Pâpa and Puṇya.
[4] Vighna. [5] Enemies of the divine principle.
[6] A low, unclean form of Spirit. [7] Pious men.
[8] To work out the effect of sin. Ordinarily, hell is gone through first, then heaven, and then earth.
[9] Puṇya.
[10] Good qualities due to the predominance in them of the Sattvaguṇa.

Brahmâ Himself, and father-in-law of Bhagavân, who is perfect and eternal Brahman, and husband of Bhagavatî Prajâpati, Daksha did that which became an Asura, and lost all devotion to the feet of Bhagavân and Bhagavatî, Paṣhupati,[1] the Destroyer of the Paṣhu bonds[2] of the three worlds, attached to the headless trunk of His father-in-law the head of a goat, the worst of beasts.[3] On the other hand, in the incident on which the Ṣhivarâtri Vrata[4] is based, we see the same Paṣhupati taking mercy on a Nishada[5] King, a killer of animals, delivering him from the terrible fear of death, taking him to the abode of Kailâsa, which great Yogîs long to attain, and giving eternal peace to that Chaṇḍâla, scorched as he was by the three fires,[6] setting him in the cool shade of His feet. The Gîtâñjali[7] therefore says:

SONG.

"Ah! the Dispenser of the fourfold fruit sits at the root of the bael-tree.
Hence the Vyâdha's[8] hunting has brought the fourfold fruit to the hollow of his palm.
Various kinds of fruits are borne by trees—so people do think.
But it is not the trees, O brother! which really bear fruits.

[1] Ṣhiva as Lord of creatures.

[2] Bonds which bind Jîvas; as ropes bind paṣhus or beasts.

[3] This was after the sacrifice of Daksha, at which the latter had slighted Ṣhiva. Hence Daksha is represented as a man with a goat's head.

[4] On a stormy night a hunter with game on his back got up on a bael-tree at the foot of which Ṣhiva and Pârvatî came and sat. As the hunter mounted on the tree bael-leaves fell on Ṣhiva. This satisfied him, and he blessed the hunter.

[5] King of Nishâdas, or Vyâdhas, or Chaṇḍâlas, who live by hunting; regarded as a low and cruel caste.

[6] The three sorrows—âdhyâtmik, âdhibhautik, and âdhidaivik—due to the self, the external material world, and the world of Devas.

[7] The author's volume of verses. [8] See note 5, *ante*.

Fruits are borne by the energy of its root.
O Vyâdha![1] the tree which gave you shelter was no ordinary tree, but that which gratifies all desires.[2]
At the root of that tree was the Guru of the world, in consequence of Sâdhana performed by you in previous births.
Blessed was your initiation in hunting, blessed was the training you had received in archery.
In consequence of which the Destroyer of Kâma[3] accepted bael-leaves from you.
Blessed is the tithi[4] of Ṣhivarâtri, in which the Mother, Protectrix of the world, took a Vyâdha's son into Her arms instead of casting him away as a Chaṇḍâla.[5]
If He who to-day, being born in a Brâhmaṇa family, omits to observe the Vrata, then whom would you call a Chaṇḍâla ?
Above were you, O Vyâdha Chaṇḍâla ! and under you was the Lord of the three worlds.
How can I understand the meaning of this—born though I am in a Brâhmaṇa family ?
In order to uphold the honour of a devotee, Bhagavân, who is in the power of devotees, took His own place below, and raised the devotee on high.
If the devotee falls, it will be difficult to save him.
This was why the Lover of devotees sat at the root of the tree, in order that he might hold the devotee in His arms.
O hunter ! in order to bow to you to-day it is necessary to cross the Lord of the Universe.[6]
I therefore bow to your feet, O Chaṇḍâla ! from a distance.

[1] See note, *ante*, p. 261. [2] Kalpa-tree.
[3] Ṣhiva as destroyer of the Lord of Desire. [4] Lunar day.
[5] One of the lowest castes.
[6] Viṣhvanâtha, "Cross," because the Lord of the Universe is between the hymnist and the Vyâdha, for Ṣhiva was at the foot of the tree.

Bless me, O Nishâda-King! that I may to-day lose my Brâhmaṇahood.
And, making me your younger brother, give me, O brother! a place in Mother Chaṇḍî's bosom.
You have, O brother! taken me up on the tree of Kula.[1] If I now fall, there will be an end of me.
In the name of Ṣhiva, in the name of Ṣhiva, I stretch out my hand. Raise me to you."

Because such fall is inevitable in human life, the Three-eyed Bhagavân, who peers through the three divisions of time,[2] has, with a view to the cause of this fall, warned the world of Sâdhakas beforehand, and Himself said in the Yoginî Tantra:[3]

"Many celestial[4] and terrestrial obstacles appear in pilgrimage, construction of palaces, and specially at the beginning of any religious act, Vrata, or Yajna.[5] The Devatâs who bring about or preside over these obstacles should be worshipped at the very outset with sweetmeats and sacrifice, otherwise irremediable obstacles will surely appear. Besides these outer obstacles, there are other obstacles which reside in the body of the operator or Sâdhaka himself. These inner obstacles possess the minds of Jîvas, and are manifested as sins knowingly committed. My Beloved! hear an account of these obstacles. O Devî! some of these mental obstacles appear as restrainers,[6] and others as instigators.[7]" (As a matter of fact, by fighting with each other, both these restraining and instigating obstacles seem only to waste the Sâdhaka's life-time, so that instigating obstacles also should be considered as restraining obstacles in a different form; otherwise, an inclination[8] which instigates work would never have been called an obstacle by the Ṣhâstra. Such instigating inclinations are merely ropes from which swing

[1] That is, Kulasâdhana.
[2] Past, present, and future.
[3] Second Part, Eighth Paṭala.
[4] Daiva.
[5] Vow and sacrificial rite (see Introduction).
[6] Nivarttaka.
[7] Pravarttaka.
[8] Vṛitti.

cradles of doubt. Description of obstacles follows:) "Thought of sinful objects, whether they are near or very far off, be the distance a thousand or hundred thousand of yojanas;[1] detriment to religious work through laziness, grief, delusion, old age, and disease, which destroys youth and wealth (4, 5); quarrel with wife; famine; home difficulties (quarrels with relations, quarrels with members of family, and so forth); anxiety on account of many Vratas[2]" (undertaking many Vratas at one and the same time, and then being anxious for fear of occurrence of omissions in their performance); "the vanity that 'I am a righteous man' (6); sudden subjection to grief, in spite of the absence of the occurrence of any sin[3] during the performance of a religious rite; the occurrence at the sight of Devatâ Himself and His manifestations[4] of such perverse ideas as that Tulasî leaves[5] are mere leaves of a tree; myrobalans[6] are mere fruits of trees; Ṣhâlagrama[7] is a mere stone; images of Devatâ are mere pieces of wood, and a Brâhmaṇa is merely an ordinary man; Svayambhu Ṣhiva[8] is merely a round stone; conch is merely a kind of shell, and the horn of rhinoceros[9] is merely flesh in a transformed state. These and such other notions as that Tîrthas[10] are merely water, Gangâ is a mere river, and holy places are mere pieces of land, repeatedly appear in the mind of Jîvas as obstacles in the form of scepticism, and obstruct the performance of a religious rite (7-10). It is only when the mind is drawn by the upward attraction of Dharma by virtue of merit,[11] acquired in previous births, strengthened by firm faith,

[1] Eight or nine miles. [2] Religious rites (see Introduction).
[3] Pâtaka, which most probably here means sin caused by any omission or irregularity. [4] Vibhûtis.
[5] Used in worship of Vishṇu. The Tulsî plant was originally a Gopî, beloved of Kṛishṇa, cursed by Râdhâ. Brahmavaivartta Purâṇa Prakṛiti Khaṇḍa. [6] Given at sangkalpa rite.
[7] Stones of peculiar structure found in the Gaṇḍakî River, worshipped as Nârâyaṇa. [8] Anâdi, or self-sprung Liṅgas.
[9] Used in Eastern Bengal in Tarpaṇa as arghapâtra (offering vessel).
[10] Here sacred rivers. [11] Puṇya.

and thoroughly purified by instructions from Guru, that it is rendered capable of crossing this sea of obstacles. Again, a wicked mind is the cause of the appearance of these obstacles. In fact, the mind alone causes man's bondage, as well as liberation (11)." (Knowing the truth about these obstacles, a Sâdhaka should at the very commencement of a religious work resolve to control his mind, and should seek refuge at the lotus-feet of Mahâ-ṣhakti, invoking Her that he may gain power and strength for himself.)

Now, Sâdhakas will see that the prediction of Bhagavân in the Ṣhâstra is a subtle criticism of the present time. But seeing we see not, and knowing we know not, that there already visibly exists a visible root infinitely more subtle than all these subtle fruits. Hence all that we can do is to weep plaintively and pray: "Victory to Thee, O Three-eyed Mother! Take me out of this deep, dark well of one-eyed criticism, and, O Mother! give light to the eyes of Thy children of darkened vision by painting with the eye-paint of Thy beauty,[1] which is existence, consciousness, and bliss,[2] an Añjana better than crushed Añjana; so that, looking at that fair countenance of Thine, soft with kindness, which, though black, is cool with the coolness of a crore[3] of moons, and is bright as though it were a sun, we may, O Mother! resign ourselves as the Mother's children to the Mother's arms."

[1] The black appearance of the Devî is here called an Añjana (black collyrium), with which the eyes are painted.

[2] Sat, Chit, and Ânanda.

[3] Ten millions.

CHAPTER XVIII

ORDINANCES RELATING TO WORSHIP[1]

IN the authorities already quoted the Ṣhâstra has ordained the exorcism of Spirits[2] and removal of obstacles even before the commencement of worship, Japa, Yajna,[3] or such other thing. The reason for this is that through the oppressiveness of Bhûtas, Pretas, Piṣhâchas, Daityas, and Dânavas,[4] even auspicious works become beset with obstacles, specially in the Kâlî age, and the nineteenth century therein. This is why we have had to write at such length in the refutation of the Kâlî-daitya[5] in connection with the subject of worship. Though every matter which we have discussed may not be found in the Ṣhâstra, we have been obliged to deal with them because they are relevant to the Ṣhâstra of which we treat.[6] In order to depict the scenes of the Râmâyaṇa and the Mahâbhârata, it is as much necessary to introduce Râvaṇa, Kumbhakarṇa, Duryyodhana, and Ṣhakuṇi,[7] as it is to present Sugrîva, Vibhîshaṇa, Bhîma, and Arjuna.[8] Similarly, in establishing the authority of the rites relating to worship, it is as much necessary to

[1] Pûjâvidhâna.
[2] Bhûtas.
[3] " Recitation " of Mantra and sacrifice.
[4] Ghosts, evil spirits, the demoniac enemies of the Devas.
[5] The evil genius of the Kâlî age.
[6] Upâsanâ-tattva.
[7] All bad characters. The two first are brother Dânavas. Duryyodhana was the head of the Kauravas. Ṣhakuṇi was his adviser and maternal uncle.
[8] All good characters. Sugrîva was the Monkey-King ally of Râmachandra. Vibhîshaṇa, though brother of Râvaṇa, was ally of Râma. Bhîma was brother of Yuddhishṭhîra, two of the Pâṇḍavas, and Arjuna was their third brother.

introduce the band of wrong-arguers, who are a shame to the land of Bhârata, the Motherland of Âryyas, as it is necessary to present Digamvara, Râmaprasâda, and Dâṣharathi,[1] who lived in the love of the Mother of the world. The errors of the non-Âryya community are daily accepted, as though they were the sayings of the Ṣhâstra and the words of Sâdhakas. It is in order to save the guileless Âryya community from this terrible, dangerous situation in which it is placed that we have been obliged to discuss the views of the opposing party, and to show that they are not approved of by the Ṣhâstra. How tortuous is the course of time[2] when everyone seeks a Dharma[3] suited to his liking. For those who thus seek Dharmas to suit their individual tastes, the Ṣhâstra is an eyesore; for that is called Ṣhâstra by which the wayward faculties of the mind are brought under control, and which is, in fact, the unfailing instrument by which the vast dominion of the Queen of Queens[4] of the Universe is ruled. It is no wonder that the Ṣhâstra should be an eyesore to unruly subjects who dishonour the commands of their Sovereign. Subordination to the commands of Ṣhâstra is nowadays considered derogatory to freedom, and consequently extremely distasteful. What, however, such persons really think is that their Dharma should be subordinate to their command, for they consider themselves free men.

Idleness makes people semi-omniscient, for idle people eagerly seek opportunities to avoid work; and it is really this eagerness to avoid labour which lies at the root of their unswerving faith in such Ṣhâstra as seek to establish the superiority of Jnâna-kâṇḍa,[5] of their unique love for the Yoga Vâṣhishṭha, Bhagavadgîtâ, and Upanishads, and of their equally unique repugnance for Tantra,

[1] Celebrated Tântriks, Sâdhakas, and poets.

[2] Time has a degenerating effect until the renewal of the world after dissolution (pralaya).

[3] Religion, duty, etc.

[4] Râjrâjeṣhvarî.

[5] Department of knowledge.

Mantra, Yoga, Bhajana, and Sâdhana Ṣhâstras. Rising before daybreak, bathing early in the morning, performance of the Sandhyâ rite,[1] cleansing temples, collecting Kuṣha grass, flowers, Tulsî-leaves, Bael-leaves, and so forth, fetching water from streams,[2] taking only one meal a day, eating havishya food[3] without flesh, performance of religious rites, Ṣhrâddha[4] and Tarpaṇa,[5] observing hospitality and continence,[6] lying on the ground, keeping up at nights, visiting burning-grounds[7] and places of pilgrimage,[8] constant expenditure of money on religious works in the names of Devas and Pitṛis[9]—all these are doubtless troublesome things. Had not Sâdhana-Ṣhâstras prescribed them, we have little doubt but that these people would have at once abandoned the Gîtâ[10] and Upanishads, and sought refuge with Tantra and Mantra. At the foot of all this over-insistence on knowledge is the desire to avoid work. Those amongst the Vaishṇavas who are steeped in lethargy and laziness have for a long time been saying: "The Karmakâṇḍa[11] is a jar full of poison." The Ṣhiva community also says, through the grace of Ṣhaṅkarâchâryya: "Sadâṣhiva am I, and consciousness."[12] The Ṣhâkta community says: "Bhairava am I; Ṣhiva am I." Those who are initiated and educated in the polemics of knowledge and science of the nineteenth century consider the chief and final decision of all Ṣhâstras to be that there is no connection between Dharma and Karma;[13] but in the Bhagavadgîtâ (which is the basis for all the Ṣhâstras on the authority of which these people seek to establish the superiority of their novel, tasteful, and agreeable views) the commands which

[1] See Introduction. [2] For worship.
[3] A pure kind of food made with particular fruits and vegetables, and cooked in a particular manner. See my "Mahânirvâṇa Tantra," p. c, n. 3. [4] Obsequial rites. [5] Oblation.
[6] Brahmacharyya. [7] Ṣhmaṣhânas. [8] Tîrthas.
[9] Forefathers (see Introduction).
[10] The Bhagavadgîtâ now so widely known and preached.
[11] Department of work. [12] Chinmatra. [13] Karma, action, work.

Bhagavân Ṣhrî Kṛishṇa Himself gave to Arjuna respecting work, when the latter was unable to decide for himself what to do, clearly prove that there is no greater sin for a man who is attached to the world than to give up work.[1] But we need not confine ourselves to ordinary folk attached to the world, for the Bhagavadgîtâ says that the Yoga of work is the highest duty even of Yogîs who are detached from it. For instance:

"In this world there is a twofold path, as I before said, O sinless one! that of Yoga, by knowledge of the Sângkhyas; and that of Yoga by action of the Yogîs."[2]

"Man winneth not freedom from action by abstaining from activity, nor by mere renunciation doth he rise to perfection."[3]

"Nor can anyone, even for an instant, remain really actionless; for helplessly is everyone driven to action by the qualities[4] born of nature.[5]"[6]

"Who sitteth controlling the organs of action, but dwelling in his mind on the objects of the senses, that bewildered man is called a hypocrite.[7] But who, controlling the senses by the mind, O Arjuna! with the organs of action without attachment, performeth Yoga by action, he is worthy."[8]

"Perform, then, right action, for action is superior to inaction, and, inactive, even the maintenance of thy body would not be possible."[9]

"The world is bound by action, unless performed for the sake of sacrifice.[10] For that sake, free from attachment, O son of Kunti! perform thou action."[11]

"He who on earth doth not follow the wheel thus revolving, sinful of life and rejoicing in the senses, he, O son of Pṛithâ![12] liveth in vain."[13]

[1] Karma, action, work.
[2] Mrs. Besant's translation is here adopted.
[3] III. 4. [4] Guṇas. [5] Prakṛiti. [6] III. 5. [7] III. 6.
[8] III. 7. [9] III. 8. [10] Yajna. [11] III. 9.
[12] Pṛithâ or Kunti was mother of the Pâṇḍavas. Hence Arjuna is called Pârtha. [13] III. 16.

Again: "Janaka and others, indeed, attained to perfection by action."[1]

"There is nothing in the three worlds, O Pârtha![2] that should be done by Me, nor anything unattained that might be attained; yet I mingle in action."[3]

"Who abides ever in this teaching of Mine, full of faith and free from cavilling, they, too, are released from actions."[4]

"Who carp at My teaching, and act not thereon, senseless, deluded in all knowledge, know thou these mindless ones as fated to be destroyed."[5]

"Even the man of knowledge behaves in conformity with his own nature. Beings follow nature. What shall restraint avail?"[6]

"Better one's own duty,[7] though destitute of merit, than the duty[7] of another, well discharged. Better death in the discharge of one's own duty.[7] The duty[7] of another is full of danger."[8]

In the fourth chapter it is said:

"However men approach Me, even so do I welcome them, for the path men take from every side is Mine, O Pârtha!"[9]

"They who long after success in action on earth, worship the Shining Ones,[10] for in brief space verily, in this world of men, success is born of action."[11]

"The four castes were emanated by Me by the different distribution of qualities[12] and actions. Know Me to be the author of them, though the actionless and inexhaustible."[13]

"Nor do actions affect Me, nor is the fruit of action desired by Me. He who thus knoweth Me is not bound by actions."[14]

[1] III. 20, first hemistich.

[2] Prithâ or Kunti was mother of the Pâṇḍavas. Hence Arjuna is called Pârtha.

[3] III. 22. [4] III. 31. [5] III. 32. [6] III. 33.

[7] Dharma. [8] III. 35. [9] IV. 11. [10] Devatâs.

[11] IV. 12. [12] Gunas. [13] IV. 13. [14] IV. 14.

"Having thus known, our forefathers, ever seeking liberation, performed action. Therefore do thou also perform action, as did our forefathers in the olden time."[1]

In the fifth chapter it is said:

"Renunciation and Yoga by action both lead to the highest bliss. Of the two, Yoga by action is verily better than renunciation of action."[2]

"He should be known as a perpetual ascetic[3] who neither hateth nor desireth. Free from the pain of opposites,[4] O Mighty Armed! he is easily set free from bondage."[5]

"Children, not sages, speak of the Sângkhya and the Yoga as different. He who is duly established in one obtaineth the fruits of both."[6]

"That place which is gained by the Sângkhyas is reached by the Yogîs also. He seeth who seeth that the Sângkhya and the Yoga are one."[7]

"He who acteth, placing all actions in the Eternal,[8] abandoning attachment, is unaffected by sin as a lotus-leaf by the waters."[9]

"Yogîs, having abandoned attachment, perform action only by the body, by the mind, by the Reason,[10] and even by the senses, for the purification of the self."[11]

"Having known Me, as the Enjoyer of sacrifice and of austerity, the mighty Ruler of all the worlds, and the Lover of all beings, he goeth to peace."[12]

In the sixth chapter it is said:

"He that performeth such action as is duty, independently of the fruit of action, he is an ascetic,[3] he is a Yogî; not he that is without fire and without rites."[13]

[1] IV. 15. [2] V. 2. [3] Sannyâsî.
[4] Cold and heat, hunger and plenty, etc.
[5] V. 3. [6] V. 4. [7] V. 5. [8] Brahman.
[9] V. 10; a constant simile denoting the detached aspect of the Brahman.
[10] Buddhi. [11] V. 11. [12] V. 29.
[13] VI. 1. That is, not he who merely renounces the household and the daily rites.

"That which is called renunciation, know thou that as a Yoga, O Pâṇḍava! Nor doth anyone become a Yogî with the formative will[1] unrenounced."[2]

"For the sage who is seeking Yoga, action is called the means; for the same sage, when he is enthroned in Yoga, serenity is called the means."[3]

"The Yogî is greater than the ascetics.[4] He is thought to be greater than even the wise.[5] The Yogî is greater than the men of action, therefore become thou a Yogî, O Arjuna!"[6]

"And among all Yogîs, he who, full of faith, with the inner self[7] abiding in Me, adorneth Me, he is considered by Me to be the most completely harmonized."[8]

In the eighth chapter it is said:

"He who constantly thinketh upon Me, not thinking ever of another, of him I am easily reached, O Pârtha! of this ever harmonized Yogî."[9]

"Having come to Me, these Mahâtmâs come not again to birth, the place of pain, non-eternal. They have gone to the highest bliss."[10]

"The worlds, beginning with the world of Brahmâ, they come and go, O Arjuna; but he who cometh unto me, O Kaunteya![11] he knoweth birth no more."[12]

In the ninth chapter it is said:

"He who offereth to Me with devotion a leaf, a flower, a fruit, water, that I accept from the striving self, offered as it is with devotion."[13]

"Whatsoever thou doest, whatsoever thou eatest, whatsoever thou offerest, whatsoever thou givest, whatsoever thou doest of austerity, O Kaunteya! do thou that as an offering unto Me."[14]

"Thus shalt thou be liberated from the bonds of action, yielding good and evil fruits, thyself harmonized

[1] Sangkalpa. [2] VI. 2. [3] VI. 3. [4] Tapasvî.
[5] Jnânî. [6] VI. 46. [7] Âtmâ. [8] VI. 47.
[9] VIII. 14. [10] VIII. 15. [11] Son of Kunti, that is, Arjuna.
[12] VIII. 16. [13] IX. 26. [14] IX. 27.

by the Yoga of renunciation, thou shalt come unto Me when set free."[1]

"The same am I to all beings; there is none hateful to Me nor dear. They verily who worship Me with devotion, they are in Me, and I also in them."[2]

"Even if the most sinful worship Me, with undivided heart, he, too, must be accounted righteous, for he hath rightly resolved."[3]

"Speedily he becometh dutiful, and goeth to eternal peace. O Kaunteya! know thou for certain that My devotee perisheth never."[4]

"They who take refuge with Me, O Pârtha! though of the womb of sin, women, Vaiṣhyas, even Ṣhûdras, they also tread the highest Path"[5]

"How much rather, then, (do) holy Brâhmaṇas and devoted royal saints; having obtained this transient joyless world, worship thou Me."[6]

"On Me fix thy mind; be devoted to Me; sacrifice to Me; prostrate thyself before Me; harmonized thus in the Self, thou shalt come unto Me, having Me as thy supreme goal."[7]

In the twelfth chapter it is said:

"Arjuna said: 'Those devotees who ever harmonized worship Thee, and those also who worship the Indestructible, the Unmanifested, whether of these is the more learned in Yoga?'"[8]

"The Blessed Lord said: 'They who with mind fixed on Me, ever harmonized, worship Me, with faith supreme endowed, these, in My opinion, are best in Yoga.'"[9]

"They who worship the Indestructible, the Ineffable, the Unmanifested, Omnipresent, and Unthinkable, the Unchanging, Immutable, Eternal,"[10]

"Restraining and subduing the senses, regarding everything equally, in the welfare of all rejoicing, these also come unto Me."[11]

[1] IX. 28. [2] IX. 29. [3] IX. 30. [4] IX. 31.
[5] IX. 32. [6] IX. 33. [7] IX. 34. [8] XII. 1.
[9] XII. 2. [10] XII. 3. [11] XII. 4

"The difficulty of those whose minds are set on the Unmanifested is greater; for the path of the Unmanifested is hard for the embodied to reach."[1]

"Those verily whom, renouncing all actions in Me and intent on Me, worship, meditating on Me, with wholehearted Yoga."[2]

"These I speedily lift up from the Ocean of death and existence, O Pârtha! their minds being fixed on Me."[3]

"Place thy mind in Me, into Me let thy Reason[4] enter; then, without doubt, thou shalt abide in Me hereafter."[5]

"And if Thou art not able firmly to fix thy mind on Me, then, by the Yoga of practice, seek to reach Me, O Dhanañjaya!"[6]

"If also thou art not equal to constant practice, be intent on My service; performing actions for My sake, thou shalt attain perfection."[7]

"If even to do this thou hast not strength, then, taking refuge in union with Me, renounce all fruit of action with the self-controlled."[8]

"Better, indeed, is wisdom than constant practice; than wisdom meditation is better; than meditation renunciation of the fruit of action; on renunciation follows peace."[9]

In the eighteenth chapter it is said:

"Nor, indeed, can embodied beings completely relinquish action; verily he who relinquisheth the fruit of action, he is said to be a relinquisher."[10]

"Good, evil, and mixed—threefold is the fruit of action hereafter for the non-relinquisher; but there is none ever for the renouncer."[11]

"By devotion he knoweth Me in essence, who and what I am; having thus known Me in essence he forthwith entereth into the Supreme."[12]

[1] XII. 5. [2] XII. 6. [3] XII. 7. [4] Buddhi. [5] XII. 8.
[6] XII. 9. [7] Siddhi, XII. 10. [8] XII. 11. [9] XII. 12.
[10] XVIII. 11. [11] XVIII. 12. [12] XVIII. 55.

" Though ever performing all actions taking refuge in Me, by My grace he obtaineth the eternal indestructible abode."[1]

" Renouncing mentally all works in Me, intent on Me, resorting to the Yoga of discrimination,[2] have theythought ever on Me."[3]

" Thinking on Me, thou shalt overcome all obstacles by My grace; but if from egoism thou wilt not listen thou shalt be destroyed utterly."[4]

" Entrenched in egoism, thou thinkest, ' I will not fight.' To no purpose is thy determination; nature will constrain thee."[5]

" O son of Kunti ! bound by thine own duty,[6] born of thy own nature, that which from delusion thou desirest not to do, even that helplessly thou shalt perform."[7]

" The Lord dwelleth in the hearts of all beings, O Arjuna ! by His illusive power[8] causing all things to revolve, as though mounted on a potter's wheel."[9]

" Flee unto Him for shelter with all thy being, O Bharata ! By His grace thou shalt obtain supreme peace, the everlasting dwelling place."[10]

" Thus hath wisdom, more secret than secrecy itself, been declared unto thee by Me; having reflected on it fully, then act thou as thou listest."[11]

" Listen thou again to My supreme word, most secret of all. Beloved art thou of Me and steadfast of heart, therefore will I speak for thy benefit."[12]

" Merge thy mind in Me, be My devotee, sacrifice to Me, prostrate thyself before Me, thou shalt come even to Me. I pledge thee My troth; thou art dear to Me."[13]

" Abandoning all duties,[14] come unto Me alone for shelter. Sorrow not; I will liberate thee from all sins."[15]

[1] XVIII. 56. [2] Buddhi-Yoga. [3] XVIII. 57.
[4] XVIII. 58. [5] XVIII. 59.
[6] Karma; *quaere* duty: rather effects of previous action.
[7] XVIII. 60. [8] Mâyâ. [9] XVIII. 61.
[10] XVIII. 62. [11] XVIII. 63. [12] XVIII. 64.
[13] XVIII. 65. [14] Dharma. [15] XVIII. 66.

Let Sâdhakas now see for themselves whether in the Gîtâ Bhagavân has prescribed abandonment of work[1] or performance of it. We are not at all astonished or grieved to see that a study of Bhagavadgîtâ leads to an abandonment of Karmakâṇḍa[2] by sentimental folk who feign devotion and who go emotion-mad at the very mention of Bhagavadgîtâ, though they have no devotion to Bhagavân Himself. What we are sorry for, is that even such men as worship the speaker of this Gîtâ as their Ishtadevatâ and call it Bhagavadgîtâ, on account of its words having issued from His fair mouth, say that "the Karmakâṇḍa is a jar of poison." Who can penetrate this mystery? When the fruit appears the flower dries up of itself and falls.

But how wonderful must be the intensity of the greed and the impatience and hurry of those who, on seeing this, understand the flower to be of no use and proceed to destroy it the moment it is blown? What sort of degree-hunting malady[3] has seized society, that it should cause a mad rush to secure the highest degree in every department?[4] Even in the worship of Devatâ each one aspires to be the highest degree-holder. "In no department shall I be inferior." This intensely devilish idea of the nineteenth century is about to become supreme by the defeat of the divine[5] notions which belong to the domain of worship. We cannot say when Vaidyanâtha,[6] the destroyer of Tripurâ, will deliver society from the pains of this disease.

Had the examination for the degree sought for been

[1] Karma.

[2] The department of Scripture dealing with action and ritual.

[3] Upâdhiroga.

[4] A very keen observation. Everyone cackles about, Kaivalya, and would be a Yogî, not because of any inherent competency, but because pride will not allow them to take a lower place. By the expression of their view that this is only for the "ignorant," they swing a censer to their supposed "knowledge."

[5] Sâttvik.

[6] Ṣhiva, who is lord of physicians, for he cures all human ills.

held at any seat of learning other than that of Sâdhana of Mahâvidyâ, the number of learned degree-holders would have been so large that it is doubtful whether place could have been found for them all in Brahmaloka, Vaikuntha, and Kailâsa. But we are secure from this danger in that Bhagavân Himself, the dweller in all hearts and Creator of all things, is the Examiner. Unless He gives the degree of service to Himself, who is there who can free himself of servitude to the Upâdhis ?[1] It is the presence of these latter pestilential Upâdhis which prevents the acquisition of the former. These latter Upâdhis must be shaken off before we can obtain the former Upâdhi, or this Upâdhi must be obtained before the others can be got rid of. There might have been a chance of bogus Upâdhis (degrees) being considered genuine, were it possible to go elsewhere after having received them from Bhagavân. But, O pretender to devotion, who art so fond of the Upâdhi (title) of devotee ! all this Universe is the field of work of that Râjrâjeṣhvarî alone, who is the sole Mistress of this infinite creation of things moving and unmoving. Where in this Universe can you go so that you may escape the all-penetrating look of Her whose eyes are infinite ? Who has told you that your bogus[2] Upâdhi will not be caught in the net[3] of Her Mâyâ, in which everything from Brahmâ to a blade of grass is eternally held ? Why, then, further trouble to create a counterfeit[4] in the midst of this net ? He who tries to snap the Karma-threads of this net by his own strength knows not that its meshes are there only to take him out of the water, and not that he may pass into it from the net. The kind of dissatisfaction with the Sangsâra and Karmakâṇḍa [5] which one occasionally feels

[1] The Upâdhis (apparently limiting conditions) of name and form spoken of in the systems of philosophy. There is a play on the word Upâdhi, which mean also " degree" or " title." [2] Jâla.

[3] A pun on the word Jâla, which as an adjective means, in Bengali, " counterfeit," and as a substantive means " net."

[4] See last note. [5] With the world and ritual worship.

before entry upon the path of spiritual knowledge,[1] is cleared, is not true dispassion,[2] but only passion in a different guise. Hence the fool who, on feeling such dissatisfaction, wants to forsake the Sangsâra or Karma, only sticks in the meshes of that net, and resting half within and half without it loses his life amidst unsufferable pains. He neither remains in the net nor passes out into the water, but failing both ways, "falling from this and losing that," becomes untimely subject to the grasp of death. It therefore becomes an intelligent person not to make futile efforts to tear the net, but endeavour to move about happily in the water within the net. If by the grace of the Devî, who is will, you gain the strength which will enable you to dive into deep water, if you have grown fit to sink in the fathomless infinite sea of the Brahmamayî's self, then Maheṣhvara, who holds the thread of this net, will Himself undo its top-knot. The tie of attachment to the Sangsâra will be loosened, and then, finding his path open, the Jîva, freed from existence,[3] will leap from the net with the cry, "Victory, victory, victory to Târâ!" and sink into the sea of the Self of the Mother of the world; but to take a leap untimely is but the preliminary to a terrible fall. To renounce the Karmakâṇḍa at this time is the taking of such an untimely leap. Had the talk of renunciation of Karma any reality in it, it would not have been necessary to have said so much as to renunciation of Karma before renouncing it.[4] Just as death does not wait for anyone's permission, so liberation does not wait for anyone's comment. Inspiration and expiration of breath go on in a Jîva's body by a natural process. The wise-acre who tries to renounce work[5] by hanging himself, and so interrupting this regular function of nature, will, whether he loses Karma or not, first lose his body.

[1] Tattvajnâna. [2] Vairâgya. [3] Jivanmukta.
[4] They talk of renouncing Karma, and they talk so much of it because they cannot in fact renounce it. [5] Karma.

Similarly, in the case of those who are ever eager to renounce the Karmakâṇḍa prescribed to them individually as suited to the respective castes[1] and Âṣhramas[2] into which they are, according to their Gunas and natural law, divided, such men first renounce their Dharma, whether they renounce Karma or not. It is difficult to restrain one's laughter on hearing the talk of renunciation of Karma nowadays, for this renunciation means renunciation of the Sandhyâ prayers,[3] daily and occasional worship of the Deity, Ṣhrâddha[4] of parents, religious festivities, such as Dola and Durga Pûjâ, and so forth; but not such things as the maintenance of wife and children, earning and spending money, eating and having sexual intercourse. The alleged justification for this sort of renunciation is said to rest, firstly in "doing things which give Him pleasure," and on the fact that a wise man's actions are "like water on a lotus-leaf." Can Sangsâra ever bind a person who is wise? Men like Janaka[5] are examples to show that it cannot. Taking this ideal of Janaka, Bengal, the playground of religious anarchy, is nowadays giving birth to many Râjarshis, Devarshis, Maharshis, and Uparshis.[6] Although Janaka or "progenitor" was the name by which Maharshi Janaka was known, he did not make himself such in fact. That he and his name might correspond, the Mother of the world, whose attachment to devotees is great, Herself became his daughter, and made him famous in the world by assuming the beloved name of Jânakî, a name made glorious by the glory of the devotee; but in order to make the present-day Janakas worthy of the name, the Mother of the world should rather disappear than appear. Being religious heroes,[7] they do not intend to show cowardice,

[1] Varṇas (see Introduction). [2] Stage of life (see Introduction).
[3] The rite done three times a day (see Introduction).
[4] Obsequial rites.
[5] Râjarshi, King of Mithilâ, father of Sitâ, wife of Râmachandra.
[6] The first three are various classes of Ṛishis (seers), and the last means Pseudo-Ṛishis. [7] Dharmavîra.

like Janaka, by abstaining from taking wives to themselves on the way to fight the battle of religion.[1] Why become afraid of the Sangsâra? They are, therefore, in no way inferior to Janaka, but rather, to a considerable extent, superior, in the character of Janaka, or progenitor, and Râjarshi.[2] We are rather pleased than sorry at this. Our only concern is this: Râjarshi Janaka had another name—namely, Videha, or Bodiless[3]—from which Jânakî got Her name Vaidehî. How long will it take these men to become possessed of this name? How long must we wait in this Kali age to find among ourselves men like Râjarshi Janaka Videha (bodiless) of the Tretâ age? How long will it be before these men relieve the burden of the earth by becoming Videha—that is, bodiless—upon it?[4]

Whether the ideal of Janaka obliges us to renounce wealth and wife or not, it does not at any rate require us to give ourselves up to worldly enjoyment. Moreover, Janaka did not renounce Sandhyâ prayers, worship, and the Karmakâṇḍa suited to his caste and Âshrama; on the contrary, he always took care to perform them as enjoined in the Ṣhâstra. Just as his other actions, such as his rule of his kingdom, were not based on egotism,[5] so his Sandhyâ prayers, worship, and so forth, also were not dependent on it. This is the story of the Râjarshi. As for the present day Pseudo-Ṛishis,[6] they, of course, become liberated Sannyâsîs at times of worship, prayer, and so forth, no matter whether they renounce anything else or not. Why, brethren, is your love for God so much greater than your love for your wives, children, and relations, that when liberation, which loosens all bonds, is so

[1] Dharmayuddha.

[2] The people whom the author satirizes claim not only to be Ṛishis, like Janaka, but surpass him in that they become progenitors with their wives, a simpler and to most a more pleasant affair than the search for wisdom.

[3] Because, though with a body the world did not bind him. He was Jîvanmukta.

[4] Here is a play on the word Videha, which referred in previous passages to Mukti, and here to death. [5] Ahangkâra. [6] Uparshis.

near at hand, the bond of prayer will alone frustrate it ?[1] How imprudent is the scepticism of those who, blinded by the vanity of their knowledge, are keen for every worldly pursuit, and yet would renounce Sandhyâ prayers, worship, and so forth, on the ground of their being Karma ? In short, it is no easy matter to throw dust in the eye of Dharma.[2]

Bhagavân, who sees all things, has said: "Even against your will you will be obliged to do Karma." Under the severe pressure of the unrelenting law of nature I am bound to serve Karma as a slave, for there is no means of escape from its close grasp. Why, when accepting this slavish service of Karma, should I be deprived of the benefit of its fear-dispelling hand ? I would have, with all submissiveness, renounced Karma, had Karma renounced me. Since I have been born in the land of Karma, in order to perform it, I will not renounce Karma so long as life lasts; but if, on the other hand, Karma renounces me, I will not be sorry therefore. I am very much afraid of doing my own Karma, but why should I be afraid of doing the Karma of my Mother, seeing that She is the Dispeller of fear ? I do not any longer belong to myself, so that, O brother ! what Karma can there be which I can call my own ? Karma is Hers, whose I am. I am the Mother and the Mother is mine. The glory of Karma with me lies no longer in its being Karma, but in the fact of its being the Mother's Karma. So long as the relation of Mother, and son will not end for me, this joy of Karma also will not so end. Blessed are my birth and life in that, by being born in this land of Karma—that is, Bhârata[3]—I am to-day going to sever the bonds of Karma with the Mother's Karma-sword. Glorious is my Mother's unbounded mercy that She, who is beyond the range of thought and truth itself, and full of mercy,

[1] They say that Upâsanâ is wrong; on which they are asked whether they have risen so high spiritually that they have shaken off all bondage other than that of Upâsanâ, which alone stands in the way of their gaining Mukti. [2] True religion. [3] India.

and whose Karma approved by Her[1] is such that even Brahmâ, Vishṇu, and Maheṣhvara, find it difficult of right performance, has, for my sake, with Her own mouth dictated in the Dharmaṣhâstras that Karma is Her worship, replete with Her love and tenderness! What can be a greater good fortune for a Jîva in the world than this? We know not if there is any other Jîva so unfortunate in the world as he who is deprived of this good fortune. O Mother of the world! save me, O Mother! Rather may I spend millions of lives in fearful Hells than that I should be deprived of the loving worship of Thee, O Mother! See that I, who have been initiated in the great Mantra, the gem of spiritual consciousness[2] (which is of rarity to even Brahmâ and other Devas), and who have been upbrought in the Sâdhana of the great Yantra,[3] which is the source of the creation, preservation, and destruction of the three worlds, may not become Motherless when Thou art the Mother! For what have I come here, if it be not to do the Mother's work? Bless me, O Mother! by answering this, my question Thyself! O Mother! the earth is too small to hold the bliss which I feel to-day when I remember that, being a Jîva, I have been initiated in thy Mantra as uttered by Ṣhîva Himself. O Daughter of the Mountain! Thou art bliss itself. Thyself keep to-day Thy own bliss, and at the same time take this joyless son of thine up into Thy blissful arms in order to make the words of Sadânanda[4] true. I have been initiated. Now, tell me how I am to be educated? Thou hast Thyself promulgated Thy commands in the form of Ṣhâstra. Do Thou now Thyself explain the truth concerning Thee[5] by opening in the form of Sâdhana the door of that Ṣhâstra. Tell me, O Mother! what have you said in the Ṣhâstra?

[1] That is, spoken of in the Ṣhâstra. [2] Tattvachintâmaṇi.

[3] See Introduction; here used in the sense that She is the instrument of creation.

[4] Ṣhiva, the "Ever joyful." [5] Literally, "explain thy Tattva."

In the Tantra Sanghitâ it is said: "For him who has received Mantra—that is, initiation—worship is of two kinds, according as it is outer and inner. Inner worship, to the exclusion of outer worship, is prescribed for Sannyâsîs, whilst both inner and outer worship are prescribed for all others."

In the Gautamîya Tantra it is said: "This inner worship grants liberation to Sâdhakas even during their lifetime, but Munis alone who are desirous of liberation[1] have the competence to perform it. Hence, such Sâdhakas as are unable to perform mental worship in the manner above described should do it with the aid of mental elements similar to those used in outer worship."[2]

The following are the words of Ṣhiva in the Sanghitâ quoted by Râghavabhatta:[3] "O Devî! whose face is as the moon! by knowledge only and without gifts,[4] Homa, and other like actions,[5] a householder can never attain welfare either here or hereafter. If even a householder does not make gift or perform Homa or worship, as enjoined, then who will daily do these things? (2) O fair Devî! a Bramachârî[6] has no right to make gifts (for he is destitute). Who, then, will make gifts to Gurus according to their capacity? Those who live in forests[7] also have not the means to make gifts. Moreover, in the Kali Yuga living in forests[8] is disallowed" (3).

[1] Mumukshu.

[2] In outer worship articles (Upachâra) are used, such as lights, flowers, incense. In the mental worship here spoken of ideal offerings are made which correspond to the material articles of external worship.

[3] The great Tântrik commentator and author of the commentary on the Shâradâtilaka.

[4] Dâna. [5] Karma. [6] The celibate student.

[7] That is, belong to the third, or Vânaprastha Âṣhrama.

[8] The Vânaprastha Âṣhrama. There were four Âṣhramas in other ages, but in the Kali Yuga there are only two—viz., the second Garhasthya (that of a householder) and the last Bhikshuka or Avadhûta. See "Mahânirvâṇa Tantra," chap. viii. 8. Neither the conditions of life nor the character, capacity, and powers of the people of this age allow of the first and third.

Hence, Parivrâjakas[1] only are able to secure liberation from all pain and sorrows by knowledge alone, without making gifts and performance of Homa and other ritual acts. O Devî! whose face is fair as a lotus, the Parivrâjaka[1] who is not averse to the performance of ritual action,[2] and the householder who is averse (that is, feigns aversion)[3] to it, will both sink into Kumbhipâka[4] (5). Virtuous wives of the family and householders desiring their own welfare should daily perform worship with auspicious elements, and make gifts in the names of Devas, Brâhmaṇas, and so forth (6). If members of the Vânaprastha Âṣhrama[5] and Yatis[6] daily do works of charity, and so forth, they will never be liberated from the Sangsâra. On the contrary, they become more and more attached to it. Those who, after having adopted the Sannyâsa[7] or Vânaprastha Âṣhrama,[5] become attached to action,[2] like householders, fall from the height which they have reached, and become subject to sorrow here and hereafter (7).

In fact, such householders as omit outer worship through sloth, make pretence to spiritual knowledge, and say "outer worship is useless, and without spiritual significance.[8] We perform mental worship only." The above-quoted passages from the Ṣhâstra bear strong evidence to the fact that this judgment of theirs is wholly opposed to Ṣhâstra, and the result of views which are independent of it. It is with the mind that mental worship must be performed; but so long as that mind is not "under my control," with what shall I perform mental worship? So long as "I am of the mind," instead of "the mind being of me," I have no right to do mental worship exclusively. This is very true. If

[1] That is, ascetics: Sannyâsîs.
[2] Karma.
[3] Author's parenthesis.
[4] One of the Hells.
[5] *Vide ante*, p. 283.
[6] Those who have controlled their passions: ascetics.
[7] The fourth ascetic Âṣhrama.
[8] Laukika. Literally, temporal.

through lack of mastery of my mind I am unable to offer mental flowers at Her feet, if I cannot with independence settle my mind on that which I desire, then what guarantee is there that, when engaged in mental worship, for which I have no competence, my mind will not forget to contemplate Her feet, and think of the happiness of Sangsâra? Milk is admitted by all to be the most powerful of means for the preservation of human life. Curd, milk,[1] butter, ghee, and so forth, are all transformations of milk. This is why all things prepared from milk have the reputation of being delicious. But if by accident anything sour or bitter falls into milk and turns it, then, apart from any other test, even its smell causes nausea, and the revulsion which it produces is more lasting than that caused by any other thing. The only reason for this is that milk is the best of delicious things. Had not milk been so good, its corruption would not have been so bad. For instance, although sugar, sugar-candy, and sweetmeats are prepared from molasses, if molasses is not sufficiently boiled and treated so as to be converted into any of these things, it will at any rate remain what it is—molasses—or become moist sugar. And this molasses or moist sugar, if it cannot be used in preparing Sandeṣha[2] with curd, will at least give sweetness to a sour curry of mango, amḍa,[3] or plum[4]—a sweetness so attractive that the remembrance of such a sweetened curry makes the mouth water, whilst the remembrance of sweetmeats produces merely a sensation of their absence, and nothing else. This is why it has been necessary to give a name to this mixed taste, and we accordingly have the adjective "sour-sweet." The reason why molasses is not altogether spoilt by mixture with something sour is that it is not as superior a thing as milk is. If a person lives on milk only, he may perchance meet with such a difficulty through his supply of

[1] Kshîra; that is, milk thickened by boiling.
[2] A sweetmeat. [3] A sour fruit. [4] Kula.

milk becoming accidentally spoilt, as one who lives on sweetmeats only can never experience. Similarly, although all admit that mental worship is the best of all forms of worship, if the mind with which that worship is performed becomes corrupt, polluted, or disordered, with what shall I perform the worship ? When the mind is in this state, such a stench issues from it as makes the approach of even men, not to speak of Devas, impossible. We quite understand that it is necessary to take the cream out of milk, but if the milk itself is putrid, whence am I to get the cream ? If I mix the cream that was in the milk with something else, and thus spoil the milk itself, if I mix the faculty of devotedness[1] that was in my mind with attachment to wife and children in the Sangsâra, and then try to acquire spiritual devotion[2] to Bhagavân or Bhagavatî with that mind, such an effort will prove as futile both here and hereafter, as if we sought to drink milk where there is only whey. Hence, so long as I am unable to bind at the door of the temple of my heart the All-good Suravi,[3] from whom are drawn, and who fulfils, all desires, the only way in which I can preserve my life is not to make myself dependent solely on milk, but to use milk, molasses, sweetmeats, or any other thing which I can procure at all times without difficulty. However sour be the mango or amḍa[4] you may give me, I shall mix with it the molasses of lesser devotion,[5] and prepare such a sour curry as will make the mouths of even Sannyâsîs and Sâdhus water, and will bring back a liking for food even to a sick man, to whom it is repugnant, so as to render him again capable of eating even sweetmeats and sweet pudding. Of what

[1] Âsaktiṣhakti. Literally, "attachment-Ṣhakti." [2] Parâbhakti.

[3] The heavenly cow which is the mother of all cows, and which came out of the sea when it was churned. Here used metaphorically for the Devi.

[4] A sour fruit.

[5] Gauṇibhakti. Literally, secondary, as opposed to Mukhya or principal.

use is it to tempt me with milk, pudding, and sweetmeats if I have a dislike for every kind of food ? If my mind is not calm, of what use is it to give me, who suffer from the disease of Sangsâra, instructions in mental worship, which is the food for Yogîs ? So long as I have a dislike for food, I am not only unable to eat the food you offer, but am likely to suffer an untimely death by starvation. Hence, in the dispensary of Vaidyanâtha,[1] and according to the Tântrik cult, food for sickness is not the same as food for Yogîs. Sannyâsîs have the privilege of performing mental worship only, but as a man of the Sangsâra, I may always perform both mental and outer worship. First of all, that is the most delicious thing for me which will cure my dislike for food. If you want to give me milk, give it; but so long as my dislike for food remains, pray do not depend on milk alone. For the moment, milk will not give as much gratification as sour things will do. To-day I shall feel immense joy in outer worship by illumining the Maṇḍapa,[2] and filling it with the delightful fragrance of burning incense, making the quarters resound with the music of drums, kettle-drums, gongs, and bells, and with the heartfelt cry, " Victory, victory to Thee, Mother Târâ !" along with recitation of hymns[3] which reach the inmost recesses of the heart, looking with the pupils (Târâ)[4] of these two eyes straight into the pupils (Târâ)[4] of the eyes of the three-eyed Devî, I shall see the Universe all full of Târâ. But if I proceed to perform mental worship only without the necessary competence, therefore I shall, owing to the absence of Târâ from the heart, despite the power of sight,[5] see darkness only in the three worlds as I sit in this temple, illumined with hundreds of lamps. Can the

[1] The word etymologically means " Lord of healers "—epithet of Ṣhiva, as the physician of all human ills.

[2] House of worship. [3] Stotras.

[4] There is here a play on the word Târâ, which means the pupil of the eye, and is also a name of the Devî as Saviour.

[5] That is, despite the possession of pupils (Târâ) in the eyes.

simultaneous appearance of even hundreds of millions of suns and moons illumine the place where the Brahmamayî is wanting ? In the infinite firmament of my heart infinite numbers of planets, stars, suns, and moons shine less than glow-worms if the light of Brahmamayî is there. If it is not there, hundreds of thousands of each of such lights cannot make up for even a hundredth part of Her brilliance. So long as the brilliance of the full moon does not permanently exist in my firmament; so long as my Mother dwelling in the orb of Mantra, full of pure nectar, does not spread the lustre of Her eternally beaming smile on the hill of dawn of my heart;[1] so long as the bright and the dark fortnights[2] exist for me; so long as there are for me the double path of desire[3] and cessation of desire,[4] Sangsâra and Sâdhana, adherence to home[5] without and homeless asceticism[6] within; so long I must (if I would see the moonbeams which charm the mind of the Moon-crested Deva) make the moon rise without, destroying the darkness within with the light of this moon, and with the help of that reflected light discover the centre of its emanation. It is almost impossible to gaze directly at the sun, yet one may easily and minutely examine the solar disc in its reflection in the water of some stone or other vessel. In the same way subtle manifestations[7] of Her real self become truly visible without in Yantras,[8] Mantras, images, and so forth. Pure mental worship has been prohibited for householders, because they cannot achieve it without outer worship. Sangsâra Dharma[9] is the consecrated shrine of human worship.[10] It is impossible for one who is

[1] Udayâchala from which the sun is said to rise.

[2] The month is divided into two halves according to the waxing and waning of the moon. [3] Pravṛitti. [4] Nivṛitti. [5] Gârhasthya. [6] Sannyâsa. [7] Vibhûtis. [8] Diagrams (see Introduction).

[9] The Dharma of the household life.

[10] "Worship," in the sense that the performance of duty to fellowmen is such. The shrine of such worship is contrasted with that in which the Devatâ is worshipped.

governed by it to perfectly accomplish mental worship of the Deity. Just as it is not easy to keep uncovered milk fresh in a cowshed full of cows' urine, so also it is difficult to keep the mind attached in love to Devatâ in the Sangsâra, with all its attachments and affection for wife and children. Hence, so long as my mind is not controlled, it is wholly useless to cry for mental worship.

Not to speak of ordinary folk, even of such a renowned and accomplished Sâdhaka as Mahârâjâ Râma Kṛishṇa,[1] the following story is told: At a particular time during the first stage of Sâdhana, after initiation, when the Mahârâjâ, in disregard of his public duties, and with prohibition of public access, used to remain constantly immersed in Pûjâ, Dhyâna, and so forth, a pair of gold bracelets were ordered for his wife, Râṇî Kâtyâyanî. A few days after the order had been given the Râjâ, seeing the wrists of the Râṇî unadorned, asked her the reason for it, and was told in reply that the bracelets had not yet been prepared. Next day, when he was engaged in Pûjâ, a Sannyâsî with matted hair appeared at the gate of his palace, and asked the gate-keeper: "Where is your Mahârâjâ? Tell him that a Sannyâsî[2] has come to see him." They replied with great humility: "Lord! the Mahârâjâ is now in the house of worship. No one may go there; and even if we speak to him now, there is no chance of getting a reply." The Sannyâsî laughed and said: "I tell you, go." The gate-keepers were afraid of disobeying him, and did as they were told to do, but to no effect. Râjâ Râma Kṛishṇa was at that time immersed in mental worship of his Ishṭadevatâ, and so made no reply, notwithstanding the arrival of the Sannyâsî. The gate-keepers came back and told the Sannyâsî what had happened. The Sannyâsî raised his eyes a little, smiled, and said in a deep voice: "When the Mahârâjâ comes out after finishing his worship, tell him that to think of

[1] A member of the Natore Raj family—a great Sâdhaka.

[2] Ascetic.

the Râṇî's bracelets is not to perform mental worship of Ishṭadevatâ." Saying this, the Sannyâsî went away hurriedly. The gate-keepers did not understand the meaning of his words, and did not dare oppose the Sannyâsî from going away, for as an ascetic he was free to come and go. Afterwards, on coming out of the house of worship, Râjâ Râma Kṛishṇa asked the gate-keepers: "Where is the Sannyâsî?" In fear they told him the Sannyâsî's words, and of his departure. "To think of the Râṇî's bracelets is not to perform mental worship of Ishṭadevatâ." With the quickness of lightning these words entered through the Râjâ's ears into his mind. He shook with fear at the offence which he had committed, and repeated the words, "Where is the Sannyâsî?" in a voice choked with sorrow and trembling with fear. The Râjâ then himself ran into the public road to find him, but as he was then in a spiritually unfit state to meet the Sannyâsî, he was unable to discover him. Nevertheless, what the Sannyâsî had done and said made the Râjâ seclude himself from everybody after this incident. No one could say as to where he was or what he was doing at any time. He became inattentive, his gaze was fixed, and his self ever immersed in a stream of continuous Samâdhi.[1] Three years passed in this way. Then one day, when, according to his usual practice, the Râjâ was engaged in worship in his house of worship, the same Sannyâsî again appeared. On seeing him, the gate-keepers made obeisance at his feet, and respectfully conducted him to the door of the Râjâ's house of worship. On that day also the Râjâ was busy performing mental worship, but he found himself in a great difficulty. In order to worship the Devî who is mind itself[2] with mental articles of worship, the Râjâ had that day adorned the brow of the Devî with dishevelled hair with a high-crested mental jewelled crown. He then proceeded to adorn the shell-shaped neck[3] of the Devî who bears great love for

[1] Ecstasy. [2] Manomayî. [3] Kambu-Kaṇṭha.

Her devotees with a mental garland of crimson Jabâ[1] flowers. But as often as he raised his hands to put the garland on the Mother's neck, so often his effort was baffled by the high crest of the crown. Having repeatedly failed, he became sorrowful and anxious, and thought to himself: "Perhaps to-day I shall not be able to put a garland on the Mother's neck." In unbounded sorrow his large eyes filled with tears, and weeping he cried: "O Mother! what shall I do?" A voice from outside replied: "Râma Kṛishṇa! why do you weep? It is by putting a crown on the Mother's head that you have to-day brought about all this trouble.[2] Take it off, and then garland Her." Râma Kṛishṇa started, left the Mother and Her worship, and opened both the outer and inner doors of the house of worship. He then saw before him a Mahâpurusha,[3] a Sannyâsî smeared with ashes and full of Tejas.[4] He recognized him as Pûrṇânanda Giri, the perfect Sâdhaka, who had been his companion in Sâdhana done by them in cremation[5]-grounds in the previous birth. He bowed at his feet, and said: "Brother! this is my condition to-day! The Mother and you know how I have passed these three years since you went away, after having done me the favour of putting me to shame." Pûrṇânanda laughed, and said: "Have no fear, brother. It is because I then left that I am able to approach you to-day after these three years. Being what you were then, the time had not yet come for me to see you. Think what a difference there is between your former thought of the Râṇî's bracelets and your present difficulty about the garland. It is because the Mother has blessed you that I am here again to keep my promise given in the previous birth." After this incident Mahârâjâ Râma Kṛishṇa became a Bhairava and Mahârâṇî Kâtyâyaṇî a Bhairavî, and companions of Pûrṇânanda

[1] Scarlet hibiscus used in Tântrik Devîpûjâ. [2] *Vide post*, p. 293.
[3] Great man. [4] Spirit, power, spiritual force, and lustre.
[5] Ṣhmaṣhâna-sâdhanâ.

Giri in Mahâṣhmaṣhâna-sâdhanâ,[1] on the banks of the Âtreyî at Buxar.[2]

Now, Sâdhakas consider how few fortunate perfect Sâdhaka Mahâpurushas like Mahârâjâ Râma Kṛishṇa are born in this Sangsâra. How many in this world are blessed with friends of previous birth, such as Pûrṇânanda Giri, to answer their questions? How many religious heroes are there who, being Princes themselves, have yet the strength to turn from royal opulence, splendours, and enjoyments, and become Ṣhmaṣhâna-sannyâsîs?[3] To how many Sâdhakas does the Mother of the world show Herself in the form of Guru at the time of their death? Even such a man as Râma Kṛishṇa, who had already greatly practised Sâdhana in previous births, in the first stage of his present Sâdhana forgot the Mother during mental worship, and thought of the bracelets of his wife. Mental worship being so difficult, does it not make one ashamed even to think that you and I, steeped in worldliness as we are, have perfect competence to perform it? Pûrṇânanda Giri came to remind Râma Kṛishṇa of this. But for you and I it is not necessary that a Pûrṇânanda Giri should so come, for does not the burden of this joyless mountain[4] of Sangsâra remind us of it? Râma Kṛishṇa's connection with the Sangsâra lasted only so long as he did not acquire full competence for mental worship, but when, by the grace of the Devî who is perfect Bliss, he met Pûrṇânanda, and acquired such competence, from that time his connection with the Sangsâra ceased. Then was the day on which his mind be-

[1] The Sâdhana done by Tantriks in the great cremation-grounds.

[2] "I hope some day to be able, by the grace of the All-good Mother, to present Sâdhakas and Sâdhikas with a biography of Mahârâjâ Râma Kṛishṇa, in which his history both previous to and following this incident will be related" (Author's note).

[3] Tantrik ascetics who frequent and do Sâdhana on the burning ground.

[4] Nirânanda Giri—a pun. The name Pûrṇânanda Giri etymologically means "mountain of perfect joy."

came self-controlled, leaving all thought of the Râṇî and her bracelets. From that day began the dance of the waves of joy of the Devî, who is mind itself. She revelled in battle, in the broad field of his mind, and as a result the mental garland of Jabâ flowers struck Her crown and was thrown back.[1]

Can you say that any incident of such a nature ever happened in the course of your or my mental worship? We call the Mother into our heart by picturing the image of Her whole body in our mind. We then give Her seat,[2] welcome,[3] water for the washing of her face,[4] grains of paddy and blades of Durvâ-grass to show the honour we pay Her,[5] water to cleanse the lips and throat,[6] honey,[7] and other things, and water again.[8] We next bathe the Mother of the world, and then adorn Her with clothes and ornaments. It was at this time of adornment that this trouble about Her crown and garland happened to Râma Kṛishṇa. Can the mind of a Jîva, attached to worldly things, remain undistracted during the time which is required to do all this? Not to speak of undistraction for the whole of this period, is it even steady for the length of time which it takes us to say these few words? Hari, Hari! you and I start on journeys to Vaikuṇṭha, Kailâsa, and Bṛindâvana[9] under the guidance of minds which travel to the South Pole from the North Pole at every twinkling of the eye ten times every half an hour! You and I will be left on the path, and the mind will go to its own place.[10] Thus, neither home-life nor homeless asceticism,[11] nor Vaikuṇṭha, nor Kailâsa will

[1] From the day that the Râjâ withdrew his mind from worldly things and settled it on the Devî from that day the Devî began to dance with joy in his mind. And this dancing prevented him from garlanding Her whilst She had the crown on.

[2] Âsana. [3] Svâgata. [4] Pâdya.
[5] Arghya. [6] Âchamanîya. [7] Madhuparka.
[8] Âchamanîya is always given twice in worship.

[9] The heaven of Vishṇu (see p. 24), the abode of Ṣhiva and the city sacred to Kṛishṇa.

[10] That is, we shall never reach Kailâsa, etc. [11] Sannyâsa.

be for me. To live at home after that, with life only, but without the mind, is to lose all. The learned of ancient times have therefore said, " where there is a chance of losing all, a wise man gives up half," in order that he may save the other half. The Ṣhâstra, also observing our danger of losing all, has counselled the performance of both inner and outer sacrifice,[1] and of both mental and outer worship. He who proceeds to perform exclusively mental worship in dependence on a mind untrained and unpurified runs every chance of losing all. At such a time I shall deem it a great gain if, by abandoning half of mind,[2] I can save the half of outer worship. Hence, until non-dualistic Samâdhi[3] is attained, both Sannyâsîs and householders must perform both inner and outer Sacrifice. A householder in particular will be wholly ruined unless he does so. A Sannyâsî's mind may, by dint of his cultivation of discernment[4] and dispassion, become some day free from the bond of attachment to worldly things, and thus transparent and fair and pure; but for a householder, a Jîva ever bound by the ties of love to wife, children, and so forth, and thereby rendered without understanding,[5] there is no such hope unless, by reason of a Sâdhana performed in previous births, the merciful Devî shows him Her utmost mercy.

In the Gandharva Tantra also Bhagavân, the creator of all things, has clearly so commanded after speaking of inner sacrifice:[1] " O Maheṣhvarî! by performing inner sacrifice in this manner Sâdhakas become Brahman Itself, and it is in this way that I worship Îṣhvarî. And Yogîs and Munis also constantly perform worship in this way.

[1] Yajna. See as to the extensive meaning of this term A. Avalon's, Introduction to " Mahânirvâṇa Tantra."

[2] That is, mental worship.

[3] Monistic experience in Yoga ecstasy.

[4] Viveka; between the " real " and " unreal."

[5] Literally, " made jaḍa," which means inert, senseless. As true understanding is free of such attachments, anything which produces them tends to make the mind to that extent jaḍa.

But a householder can never attain Siddhi by means of this inner sacrifice[1] alone. He can attain Siddhi only if he performs both outer and inner sacrifice."[1]

Here Sâdhakas should note that Maheṣhvara Himself says: " It is in this manner that I worship Îṣhvarî! And Yogîs and Munis also perform worship in this way." As to His worshipping Himself whether as Ṣhiva or as Ṣhakti, we have nothing to say. But speaking of Yogîs and Munis He says that they worship " constantly," meaning thereby that they, too, are afraid of falling from their station[2] unless they keep up a practice of constant worship. Now say, O mental worship! is it not a sign of impending lunacy to think that to-day you and I, whose efforts at worship are few and far between, are not competent to accomplish the form of worship in which Maheṣhvara alone worships Himself with full competence, and in which the competence of Yogîs and Munis is made to depend upon the constant practice of inner worship? Had householders been altogether free of outer affairs the Ṣhâstra would never have bound them to outer practice, nor should we have had to enter into this close and sifting inquiry on the subject for their sake. You, O householder! may easily consider yourself free of all outer activities, but so long as you bear the title " householder " how can I believe it? The Sangsâra consists of outer activities, and household Dharma is the Dharma by which the continuance of this Sangsâra is maintained. Who will then believe that a person whose title of " householder " is based on his connection with this household Dharma has nothing to do with matters of outer concern? As for those householders who have acquired detachment, discernment, and dispassion, whom Bhagavân has called Karmayogîs[3] in the Gîtâ, and who perform outer work

[1] Yajna; see note *ante*, p. 294.

[2] Adhikâra; that is, losing their competency.

[3] That is, those who achieve Yoga by means of selfless, unselfish action, by which they become partakers of the universal activity of the Brahman for the good of the world.

with minds free from egotism, such great men are free from attachment to outer concerns, but not out of all touch with them.[1] We call them unattached to action because, although they are in the midst of action, their mind is not attached to it. The mental faculties of a Yogî are for the most part satisfied with mental objects, so that he alone is competent to perform exclusively mental worship. As for myself, who am steeped in worldliness, my mental faculties always seek outer objects, so that it is not possible that I should have the competence for exclusively mental worship. A single day's abstention from outer bathing makes my body restless with the burning of summer heat; a single day's fasting weakens my physical body; a single night's waking robs me of the power of rising the next day. These causes not only make the body unfit, but also exhaust, disturb, and overpower its mental faculties. When thus my mind cannot have peace and comfort for a single moment in the absence of outer objects, it is obvious that it cannot rest satisfied with the performance of exclusively mental worship. If, however, through continuous practice of inner worship along with outer worship I ever sink in the sea of Her manifestations[2]—Her form, qualities, name, and love—and am overwhelmed by them; if, like a deeply intoxicated man, who, though he rightly and with safety does all acts which are matters of daily habit, yet does not perceive that it is he himself who does them, I can become intoxicated with the drink of the nectar of love and devotion to Her; and though performing the works of Sangsâra based on habit, yet do not perceive my own agency in such performance; and if I thus mingle my individual existence with Her existence, it is then that I shall be competent to give up outer and to perform exclusively mental worship. And on that day I shall not only give up outer worship, but all outer objects will of themselves be separated from me. So long as this does not happen, it must be deemed a great

[1] Though they do actions, they are not attached to them. [2] Vibhûtis.

sin even to desire to give up outer worship by merely personal effort.[1] If we suppose that we can constantly and carefully perform all outer works concerning the body, the Sangsâra and worldly things, and yet at the time of Her worship we can worship purely mentally, and then after such worship resume attention to our food and other physical desires and necessities, then let me tell you that such deceit practised on the Deity is but the broad road for a journey to hell. It is truly astonishing that according to your religion I am to continue to do acts which have the effect of tightening the bonds of Karma which lead to worldly Mâyâ, attachment, and wrong action, making us fall, forgetful of inevitable death, from the true path, baffling the purpose of human life, and making us subject to the servants of death; but I am to give up acts which sever the bonds of accumulated Karma and destroy its sufferings by the sharp edge of the sword of knowledge, dispassion, and discernment, and the effect of which is to carry us through and beyond the Brahmaloka to liberation in the eternal abode of Brahmamayî. Just as water is drained away by water, or one thorn is drawn out by the aid of another, so by Karma are destroyed the bonds of Karma. Hence, Bhagavân Maheṣhvara, who grants the fruits of all Karma, and is the helmsman of the vessel which crosses the sea of Karma, has said with His own mouth in the Ṣhâktânandataraṅgiṇî:[2]

"Through Karma Jîvas are born, through Karma they die. After destruction of body, through Karma they receive bodies in rebirth and again become subject to Karma (1). Just as a calf finds out its dam amongst a thousand cows, so the good and evil Karma of a Jîva follow their author among the infinite millions of Jîvas.

[1] When the Sâdhaka is in a position to give up outer worship, he will give up all other external activities. Before then it is useless to give up one and the most important form of such activities—namely, outer worship.

[2] 1st Ullâsa, discourse on knowledge. A celebrated Tantrik work by Pûrnânanda Girè.

Karma acquired in previous births is most powerful in this Sangsâra. Who has the power to baffle its course ? (2) A Jîva's body itself is made of Karma, and all Karma has its home in his body, so that only such pure ordinances should be followed as are favourable to Karmayoga (3). O Devî ! all things moving and unmoving are made of Karma. Karma is mother, Karma is father, and Karma itself is the Jîva's guide in the spiritual path in the form of the Supreme Guru.[1] Through Karma a Jîva attains heaven or hell[2] (4). Controlled by their virtues[3] and sins, pregnant with happiness and sorrow respectively, Jîvas receive physical bodies in classes determined by such Karma and merely enjoy their fruits (5). O Pârvatî ! it is only rarely and after passing through thousands of births in Sangsâra that a Jîva receives a human body by virtue of accumulated Karma (6). Eating, sleeping, and sexual intercourse—these are common to all living creatures. Man's superiority to all Jîvas lies in his possession of knowledge. Hence, he who being a man is without knowledge is no better than a beast (7). O Mistress of Kula ! though at the time of death a Jîva loses his own body, yet he does not realize the worthlessness of all relations with wife, mother, brother, son, and so forth (8). A man lives a hundred years; but a very short span of life. But even of these hundred years sleep usurps one half, and the remaining half is spoiled by ignorance in childhood, enjoyment in youth, sorrow in old age, and so forth (9). Sangsâra is the root of sorrow. Whoever is in and belongs to this Sangsâra is sorrowful. None is happy but he who has abandoned the Sangsâra (10). Man remains ever bound to defecation in the morning; to hunger and thirst at midday; and to passion and sleep in the night (11). He is unwilling to taste the Divine[4]

[1] All precepts are from the supreme Guru. These precepts are the Guru Himself. The Guru is these precepts, and His precepts when carried out are Karma.

[2] Svarga or naraka. [3] Puṇya. [4] Divya.

remedy for this great disease, but constantly partakes of all such injurious food as aggravates it, thinking it to be sufficient medicine (12). Knowing full well that the body exists in order that his own Dharma may be worked out, he again performs evil Karma with that body. Being the owner of a 'cow of plenty,'[1] the fool seeks the milky juice of the âkanda plant[2] (that is to say, existing in a human body by the help of which the four-fold object of Dharma, Artha, Kâma, and Moksha[3] may be easily attained, he journeys down to perdition through the pursuit of worthless worldly happiness)[4] (13). The body is transient, and so is wealth. A Jîva's death is always near him. Hence, in order that he be saved from the fear and anxiety caused by that ever accompanying death, let him first of all earn religious merit (14). Deluded is he who does not earn the permanent wealth of Dharma[5] by means of his transient body, which changes at every moment of time (15). Nor father, nor mother, nor son, nor any other relation follow a Jîva to the next world that they may help him there. Dharma alone accompanies him to that inaccessible place to bear evidence of his Karma (16). Bound by ties of affection to wife and children, a person cannot attain liberation. Death exercises equal rule over all, be they learned or ignorant, strong or weak, rich or poor (17). Just as the wealthy man lies in constant dread of the King, water, fire, thieves, and even wife, children, and relations, so sinners live in constant dread of death (that is to say, only such men in the world are fearless by the grace of the fear-dispelling Mother as have prepared themselves to meet death by acquiring Dharma)[6] (18). Hence an intelligent man should do to-day and in the forenoon what has been

[1] Kâmadhenu, the cow which gives that which is desired.
[2] This juice looks similar to milk, but is harmful.
[3] See Introduction.
[4] Author's parenthesis.
[5] Religion and duty.
[6] Author's parenthesis. Dharma is here merit.

set to be done to-morrow and in the afternoon, for death does not wait to see whether a work has been done or remains to be done (19). He alone can attain liberation, severing the bonds of Karma by means of Karma, who does such Karma with body, mind, and speech, with freedom from desire for the fruits thereof (20)."

In the Rudrayâmala[1] it is written: " A Sâdhaka attains Siddhi only when the Mother of the world is satisfied. To a Sakâma Sâdhaka[2] She grants happiness and to a Nishkâma Sâdhaka[3] She grants liberation. Let no one think that She should be worshipped only at a certain period of life, for She is eternal, and Her presence is never wanting. It is not also as though She were at a distance, and some time must elapse before She can be brought near to you, for She lives in all things (1). A Sâdhaka should, therefore, always adore the daughter of the Mountain-King, the Mahâmâyâ, who is eternal and true, He should ever sing hymns in Her praise, and worship Her, and ever hear and talk of Her name, Her qualities, form, and greatness, and so forth (2). A man of sense should, instead of wasting time in gambling, and the like useless pursuits, spend his life in worship, Japa, Yajna, Stava,[4] and so forth, of the Devatâ (3). What is achieved by talk of other matters but a useless waste of life ? Hence, O Devî ! a Sâdhaka will, on receiving knowledge of Mantra, Yantra, and so forth, from the mouth of Guru, happily attain liberation from the terrible bonds of the Sangsâra (4)."

The following are Ṣhiva's words in the Kulârṇava[5] Tantra: " O Devî, I shall tell thee what Thou hast asked me. Listen. O Ṣhiva-Ṣhâsanâ,[6] a Jîva cannot attain liberation except through initiation (in the Tântrik

[1] One of the chief and oldest Tantrik Scriptures.

[2] That is, a Sâdhaka who does action with desire for the fruit.

[3] Who acts wholly unselfishly; who does good not for the sake of reward, but for the sake of good.

[4] Recitation of Mantra, sacrifice hymn. [5] 2nd Ullâsa.

[6] She who either instructs or is instructed by Ṣhiva, as in the case of Nigamas and Âgamas.

cult)[1] (1). Attainment of Siddhi in Mantra is impossible without Yoga, and attainment of Siddhi in Yoga is impossible without Mantra. Hence, only the form of Yoga, in which both are practised, leads to attainment of Brahman (2). Just as in a dark room one can see everything with the help of a light, so a Jîva enshrouded in Mâyâ sees the true aspect of Paramâtmâ with the help of Mantra (3). Hence, one should earnestly receive initiation immediately on the attainment of his sixteenth year. Just as a piece of iron when treated with juices of herbs and Mantras turns into gold, so on being bathed in the milk of Guru's mercy and initiated in the great Mantra a Jîva forsakes Jîvahood and undoubtedly attains Ṣhivahood (4)."

In the Gandharva Tantra it is said:[2] " Âtmâ is Tripureṣhvarî[3] Herself, and is unattached, attributeless, and pure. A Sâdhaka will in this way meditate on Âtmâ and Ishṭadevatâ as inseparable from one another, and become merged in Her (1). I am She (my substance is not different from Hers). By this thought immersion in Her is attained. One should certainly meditate on this that there is nothing in this world save Her (2). The mass of Her spirit, fire, and energy[4] fills the entire universe. The thought of this will fill the Sâdhaka with bliss, He will move freely like a Devatâ while yet on earth (3). There is nothing in the world which a Sâdhaka who practises the Yoga of meditation in this manner should worship, for this virtuous great man deserves the worship of all and worships none (4). Although possessing a human body, this wise man who is proficient in, and whose Âtmâ is in, Yoga is in reality not a man, but a Devatâ. Such a man alone is a Sannyâsî (one who has forsaken Karma).[5] Such a

[1] Author's parenthesis.
[2] 11th Ullâsa section on Dhyâna (meditation).
[3] The Devî as mistress of the three (tri) worlds (puras).
[4] Tejas.
[5] Author's parenthesis—that is, work done for the sake of its fruits.

man alone widens the path of Karma.[1] The Âtmâ of such a man alone is united with the Deity; and such a man alone is called a Muni by all Ṣhâstras. There is nothing in this world which he cannot do, and he alone is an accomplished great Yogî (5). He whose Âtmâ is always united with Devatâ, gratifying and adorning his Âtmâ with all pleasing objects of sensuous perception, and worshipping the Devatâ with a sense of Her inseparateness from his Âtmâ, and whose Âtmâ is ever united with Devatâ, is himself a Devatâ (6). A Sâdhaka certainly will perceive the presence of his Devatâ in the work, the doer, and the work done; in whatever things—such as dance, music, and the like—he sees or hears; in whatever dresses and ornaments he wears; in whatever animals and things, be it elephants, horses, carriage, bedstead, and so forth, on which he goes and rests; in whatever he eats, and, in short, in whatever else he does (7). When in possession of those objects of desire which a worldly man enjoys for his own self-gratification, a Sâdhaka will perceive the Divinity within them, and enjoy them for the gratification of the Devatâ dwelling in his heart (8). Everything that a Sadhâka does, from his awaking in early morning to the time of deep sleep in the depth of the night, will be done with the sense of the presence of Devatâ therein. The habit of so doing will arouse a divine disposition[2] in the Sâdhaka by means of which he will attain Siddhi (9). Only he who has such disposition becomes Siddha[3] and none else (that is to say, another person may have some other form of Siddhi, but for want of this disposition[2] that Siddhi will not produce liberation).[4] Hence, such persons only as seek Dhyânayoga practice and liberation, and who constantly worship Tripurâsundarî the Devî, who is bliss itself, with devotion[5] will truly attain liberation" (10).

[1] That is, the fruit of that Karma is dedicated to the Supreme, and is not made to serve petty selfish ends.

[2] Divyabhâva. [3] Perfect. [4] Author's parenthesis.

[5] Literally, "with devotion in the Divyabhâva."

Through the ill-fortune of India, many people have nowadays learnt by rote such passages as " outer worship is inferior," " outer worship is a low form of worship," and " outer worship is lower than the lowest form of worship "; but most of them do not know for what rank of worshippers outer worship is inferior, or low, or lower than the lowest, and how these passages should be harmonized with their context. And some of them even desist from making any inquiry lest they should lose the opportunity of parading the passages.[1] Bhagavân, who dwells in all hearts, has, however, ordained worship to be of different classes, according to differences in the competence of worshippers, and clearly said in the Muṇḍamâlâ Tantra: " Mental worship, in which pure Sattva[2] alone operates, brings about high Siddhi and grants liberation. This form of worship, which consists of inner sacrifice,[3] destroys the Jîvahood of a Jîva and grants him Ṣhivahood (1). Although outer worship is Râjasî,[4] it grants all forms of prosperity, destroys all kinds of danger, secures enjoyment in this world and liberation hereafter, removes all evils, cures all diseases, annihilates all enemies, and severs all bonds (1). Beloved one ! what I have said as to outer worship being a lower form of worship is not intended to apply to Sâdhakas following Vîrâchâra, or Paṣhvâchâra.[5] For Sâdhakas following the Divyâchâra[5] only outer worship is a low form of worship " (3). Here a Sâdhaka should observe that even for Sâdhakas of the Divyâchâra outer worship, is not altogether prohibited. It is merely a lower form of worship for them; that is to say, a person following Divyâchâra has perfect competence for inner worship, and therefore outer worship is not a necesssity for him. It will not, however, do him any harm if he performs it, for a worship of the All-good Devî, in whatever fashion it may be performed, cannot possibly injure anybody. A

[1] Otherwise by comparison with the context others might be disillusioned.

[2] That is, the Sattva Guṇa (see Introduction).

[3] Yajna.

[4] That is, it is the outcome of the rajas guṇa.

[5] See Introduction.

Sâdhaka of the Divyâchâra is, in truth, a permanent source of great good, so that the non-performance of outer worship does not affect him. It is, therefore, immaterial for him whether he does or does not perform outer worship. It does not matter to the sea whether rivers fall into it or not. But you and I who follow the Paṣhvâchâra or Vîrâchâra are nothing but lakes of water which we have dug out ourselves. If we neglect the rivers, the result will be that we ourselves shall turn into deserts. It is, therefore, nothing but a sign of lunacy to frown with displeasure at outer worship, which is not prohibited to, nor worthy the disrespect of, even permanently liberated Sâdhakas of the Divyâchâra. If, however, a householder is intently eager to perform exclusively mental worship, there is a path for him opened by Bhagavân Himself, by which he may fulfill this desire. The Mother of the world forbade that anyone should ever travel that path in the domain of Sâdhana. If, unfortunately, anyone must travel it, the following are the conditions which have to be observed:

In the Gandharva Tantra[1] it is said: "If a householder lives in a forest, and on any particular day that forest is infested with lions and tigers, then on that day he may perform mental worship. Or, if he lives in a village or a town, and his house is besieged by the army of a foreign king, then in such time of political disorder he is privileged to perform mental worship. Or, whether he lives in a forest or in a village or town, if he is imprisoned by sentence of a law-court, then at such time also he may perform mental worship. But even in these three cases the Sâdhaka is entitled to perform mental worship only if he is unable to obtain articles for outer worship."

His privilege to perform mental worship in these three cases depends on his inability to leave the place where he is situated to procure articles for outer worship. For, if such articles are to his hand, and nevertheless he omits to

[1] 25th Paṭala.

perform outer worship, then even in the circumstances mentioned he will do wrong, because of his initial incompetence for exclusively mental worship. Now, if there be anyone who desires to perform outer worship under the conditions above described, we think it would be well for him were the All-good Mother, who grants all desires, to refuse to fulfil this desire on his part.

In the same Tantra it is said:[1] "What is the use of saying much? This much only I briefly say, whether it be stated in the Ṣhâstra or not: A devotee should always perform worship with all kinds of both terrestrial and aqueous flowers and their leaves. Worship should be done with leaves if flowers be wanting; with fruits if leaves be wanting; with whole grains of barley where there are no fruits; or, at least, with water should there be no whole grains of barley. Daily worship should never be neglected. If even water is wanting, then only should one have recourse to exclusively mental worship."

In the Niruttara Tantra it is said:[2] "By virtue of his worship of Ishṭadevatâ a Sâdhaka himself receives worship in the world (for whoever in this world worships Her is adored by the world).[3] By Japa he undoubtedly acquires Siddhi (Aṇimâ, and so forth),[3] and by Homa he attains success in all worldly things. Therefore a Sâdhaka should perform all three: worship, Japa and Homa. O Kuleṣhvarî![4] only Sâdhakas of Vîrabhâva and Divyabhâva[5] are competent to perform mental worship."

In the Pichchila Tantra it is said: "Even if a Sâdhaka has received the Mantra of a Mahâvidyâ or Siddhavidyâ,[6] that Mantra-vidyâ injures him if he neglects to perform Japa. One can never attain wealth without performing Homa, or Siddhi without performing Japa, and, O Parameṣhvarî! it is impossible to receive worship anywhere unless one worships his Ishṭadevatâ."

[1] Gandharva Tantra, 14th Paṭala.
[2] 7th Paṭala.
[3] Author's parenthesis.
[4] Mistress of Kula.
[5] See Introduction.
[6] See p. 72.

In the Muṇḍamâlâ Tantra it is said:[1] "O Chaṇḍî! he who worships Kâlikâ with devotion and according to the rites attains to the state of Ṣhiva, even though he be a Jîva. This is true, true, undoubtedly true. A Sâdhaka should always perform the rites.[2] It is by the performance of rites that a great Sâdhaka attains the highest Siddhi. Hence, one should never renounce rites."

In the Yâmala we read: "Meditation[3] is of two kinds, according as it is gross or subtle. Subtle meditation is the meditation on the Devatâ's body, consisting of Mantra, and gross meditation is meditation upon Her body, with hands, feet, and so forth. The subtle form of Supreme Prakṛiti is made of pure knowledge. It is not possible for a Jîva to meditate on this subtle form. By meditating on the gross form does a Jîva attain liberation."

"O Devî! unless worshipped, the Devatâ never grants any fruit. It is only when the Sâdhaka, with or without knowledge, meditates on, remembers, worships, praises in hymns, and pays obeisance to, the Devî that She grants liberation to Her worshippers."

In the Gandharva Tantra Îṣhvara said: "He who devotedly performs daily worship in this manner beomes like Kandarpa[4] to women, and powerful like Ṣhiva in the world of men (1). He is truly fortunate, and an ornament of his race. Blessed indeed are his father and his mother (2). The Devî appears in him,[5] and, like myself, that person, possessor of great knowledge, undoubtedly becomes master of the eight-fold Siddhi of Aṇimâ[6] and so forth (3). To his enemies he is destructive like fire, to his friends he is pleasing like the moon. In punishment he is like death, and in sanctity he is like fire[7] (4). In speech he is like Vṛihaspati,

[1] 2nd Paṭala. [2] Kriyâ. [3] Dhyâna.

[4] Kâma, the God of Desire.

[5] Literally, "the anggas (part) of the Devî appears in him"—*i.e.*, divinity—but not in its plenitude.

[6] See, as to these powers, Introduction.

[7] For fire purifies, and is itself never impure.

in forbearance like the earth.[1] Sarasvatî is ever present on his tongue, and Lakshmî in his house.[2] All Tirthas are permanently established in his body. He therefore has no fear of rebirth (5). In wealth he is the Lord of wealth (Kuvera),[3] and in fiery energy[4] he is like the Sun; in strength he is like the God of wind, Pavana; in liberality he is like Indra;[5] in singing he is, as it were, Tumvuru[6] himself. Such is the man who daily worships the All-good Devî, who grants all desires (6). O Mistress of Devas! if the worship of Mahâtripurasundarî[7] is omitted for one day, the Sâdhaka should expiate the sin resulting therefrom. He should fast on the day on which there is thus no worship, and perform preliminary rites for the next day's worship. On the day following let him worship first the Guru according to the injunctions, and then after he has finished the worship of Ishṭadevatâ, let him feed virgins and Brâhmaṇas (7-8). Such is the expiation for omission of worship for one day. If it is omitted for more than one day, the defaulter should be re-initiated and perform Japa of his Ishṭamantra[8] a hundred thousand times (9). Whoever omits to perform worship for two or three days in the Sâdhana of Mahâtripurasundarî and Yoginîs (of any Ṣhakti Devatâ),[3] loses all his Siddhi, and is cursed by the Yoginîs (10). Life, learning, fame, and strength, leave him, and the Yoginîs destroy his flesh, semen, vital fluid,[9] and blood, and frustrate all his desires (11). Bitter quarrels arise with friends, and especially with wives. His sin ruins the crops, and he himself falls into dangers at every step (12). Truly, truly he is attacked with diseases, and being im-

[1] Vṛihaspati is the Guru of the Devas. As the earth bears everything, it is the model of patience.

[2] He has both wisdom and wealth; two things which generally do not go together.

[3] Author's parenthesis.

[4] Tejas.

[5] King of the Devas.

[6] A Gandharva.

[7] The Devî; as to Tripurasundarî, see A. and E. Avalon's "Hymns to the Goddess."

[8] The Mantra in which he was initiated.

[9] Rasa.

poverished, he suffers even in this world the three forms of terrible sufferings (âdhyâtmik, âdhibhautik, and âdhidaivik, and of body, speech, and mind)[1] (13). (Sâdhakas know that these things constantly happen where the path of Sâdhana is obstructed).[2] Though a Sâdhaka cannot, owing to his neglect to act according to the Ṣhâstra, obtain liberation, yet by virtue of his initiation in the Mahâmantra, he will go to heaven;[3] and then, after enjoyment of such happiness as is to be had therein, he will fall again on earth and become the Lord of an empire. And during life here he will have unparalleled devotion to the lotus-feet of the Mother of the world by virtue of the initiation accomplished in the previous birth. Thereafter he will attain to Kaivalya (14). The fool who neglects the worship of Ishṭadevatâ and sets himself to meditation on Brahman without having first attained the highest fruit of worship—namely, chittalaya[4]—is in this world a murderer of Brahman (15). If a Sâdhaka who is devoted to Japa and meditation is at any time unable himself to perform worship and so forth by reason of his occupation in some work of gain or benefit (that is, acquiring something new or safeguarding that which has been already acquired), he should engage his own Guru to do worship on his behalf (16). All forms of Siddhi are in the hands of him whose welfare is the subject of constant concern to a pure-hearted Guru who is proficient in both knowledge and work, possessed of superworldly power, and inspired with the spirit of all Devas[5] (17). Not only in the case of worship of Ishṭadevatâ, but in that of every form of religious work prescribed in the Tantra Ṣhâstra, none but the Sâdhaka's Guru, Guru's wife, and Guru's son

[1] Author's parenthesis. The first three classes of suffering are those caused by the self, the outer material world, and the world of Devas.

[2] Author's parenthesis.

[3] Svarga.

[4] That is, the absorption of the Jîva's chitta in the object of worship called Samprajñâta Samâdhi.

[5] Sarvadevasvarûpâmaya.

is competent to perform it if the Sâdhaka is unable to do so personally."

In the Pichchilâ Tantra it is said: "The Guru personally has the right to perform worship as prescribed in the Tantra. It is well accomplished if performed by Guru, Guru's son, or Guru's wife. O Mistress of Devas! in the absence of Guru, a Sâdhaka should himself perform worship and so forth." (Here by absence of Guru, Guru's son, and Guru's wife, is meant that, though alive, they are not available.)[1]

In the Varadâ Tantra it is said:[2] "All the rites prescribed in the Tantra in connection with the worship of Ishṭadevatâ should be performed by the Sâdhaka himself. In case of his inability to personally perform them, he should have them carried out by the Guru or his wife, if she is a mother (and if the Mantra and Devatâ of the husband and wife are the same).[1] If performed in any other way, everything will be spoiled."

In the Guptasâdhana Tantra it is said: "O Maheṣhvarî! if worship and so forth through any others, then these persons (Guru, his son, or his wife who is a mother)[1]—that is, by any other Tântrik preceptor[3]—then the fruits of such worship will fall into the grasp of Yakshas and Râkshasas[4] (1). (Hence, if a person is himself unable to perform the worship of his Ishṭadevatâ, his Guru should take his place.)[1] If the Guru, who is an appearance of Brahman, performs worship and so forth, then, O Maheṣhvarî! such worship will bear a hundred-crore-fold[5] fruit (2). Or, O Parameṣhvarî! if the Sâdhaka performs such worship and so forth himself, he should at its conclusion offer to the Guru all the things which have been already offered to the Devatâ; for, on being offered to Guru they bear crore-fold[5] fruit (3). O Maheṣhvarî! if the Guru's wife performs the worship

[1] Author's parenthesis. [2] 10th Paṭala. [3] Âchâryya.
[4] Demoniac spirits. [5] A crore is ten millions.

and so forth, she should carry out the necessary sacrific- and the like, but not the Homa. She should, after ...d lection of the articles for Homa, place them before ...). Devî, and, by repeating the Mûlamantra,[2] offer ther...en Mahâdevî. By doing this only, the purpose of H...[1] a will be accomplished. A Sâdhaka should never ...ling Homa done in fire by his Guru's wife. O Devî! ...f his of Ishṭadevatâ, or whatever else is done by a Guru...ven;[3] Ṣhishya is productive of undecaying fruits. The provisions in the Ṣhâstra for the appointment of various persons as representatives, such as a Ṛitvik's son and others, where the Yajamâna[3] is personally incapable, have force only with regard to religious rites prescribed in the Smṛiti Ṣhâstra. Worship prescribed in the Tantra Ṣhâstra should never be performed by means of such representatives. If a Sâdhaka engages a Purohita[4] to perform Tântrik worship or other rites, not only will all his desires be frustrated, but even the ever-merciful Mother of the world, the Beloved of Mahâkâla, by whose worship our aims are attained, will become angry with him."

Although the Ṣhâstra says that the Sâdhaka who gets the worship of his Ishṭadevatâ and other rites performed by his Purohita will reap fruits contrary to that for which he looks, yet it may be that doubts and questionings may arise as regards this matter. In truth, however, such doubts are possible only for those who see no difference between a Guru and a Purohita. He, however, who knows the real nature of the relationship between a Guru and a Ṣhishya on the one hand, and between a Yajamâna and a Purohita on the other, can have no such doubt. A Purohita is a fit representative of the Yajamâna in the performance of religious rites, and may

[1] Vali.

[2] The principal Mantra of the particular Devatâ worshipped.

[3] He who makes the sacrifice.

[4] Priest. The distinction between the Priest and the Guru is given in the text.

is rther, by the strength of his own devotion,[1] advance so p well-being of the Yajamâna[2] by his blessing. But a Guru is lord over the Ṣhishya's body, mind, life, and sonallect. He it is who secures for the latter shelter at in th feet of the supreme Devatâ. He it is who kindles by Geneficial lamp of Mantra in the terrible deep dark-Devas f Mâyâ, and is the only helmsman who can safely himself he vessel to the shore across the boundless sea of Sangsâra. A Guru can never be his Ṣhishya's representative; for, so far as a Ṣhishya is concerned, the three, Guru, Mantra, and Devatâ, are one and the same. When, however, a Guru himself performs the worship, preliminary rites and so forth, which should have been performed by his Ṣhishya, what happens is this: He performs worship of himself in the matter of the worship of the Ṣhishya,[3] and the Ṣhishya is blessed by making over the worship to the care of his Guru, who is visible Brahman. This has been clearly explained in the discourse on Gurutattva.[4] Now, what we have yet to understand is how the fruit of worship is increased a millionfold by reason of the worship being performed by the Guru himself, and how the benefit of such worship is communicated to the person of the Ṣhishya. The fruits of the sacrifice,[5] worship, and so forth, which a Purohita is empowered by Ṣhâstra to perform in cases where the Yajamâna[2] is unable to do so himself, are enjoyable in this world and hereafter. And it is undoubted that, whatever is enjoyable, either in this world or in heaven,[6] is a subject of sensuous perception; for all objects of enjoyment are apprehended by the senses. From this it conclusively follows that the work of a Purohita is fruitful only as regards the body, senses, mind, and life of the Yajamâna,[2] whether in this world or hereafter,

[1] Tapas (see Introduction). [2] *Vide ante*, 310.

[3] That is, the Ṣhishya who wishes to worship the Devatâ through his Guru causes the Guru to worship himself, because the Ṣhishya's Guru and Devatâ are the same.

[4] On the Guru. [5] Yajña. [6] Svarga.

but has no greater effect. But what a Guru does, reaches even the Âtmâ of the Ṣhishya. By virtue of the beneficial work performed by a Purohita, the Yajamâna's Âtmâ may be carried to heaven[1] and other regions of the next world; but its utmost effect is upon the causal body,[2] and the Âtmâ itself is not directly reached. But the fruit of what a Guru does goes beyond the next world, and is the cause of the illumination of the superworldly supreme truth[3] in the Ṣhishya's Âtmâ. These supersensuous truths are the subject of constant realization, and superworldly wonders constantly happen in the Ṣhishya's Âtmâ. At the movement, in every Chakra, of Kuṇḍalinî, the Mistress of Chakras who plays in the heart of the lotus in the Kula-cave,[4] and moves along the stem of the Mûlâdhâra lotus, the Sâdhaka's, Âtmâ rises and sinks in the sea of the Brahma-bliss of Brahmamayî with the playful dance of the waves of the eight forms of Siddhi—viz., Aṇimâ and the rest.[5] It is impossible to explain this by an illustration drawn from the objective world. But just as the power of sight of a Yogî, although located in his eyes, reaches unchecked the solar orb in company with the solar rays, and by its keenness penetrates its disc and then views the eternal play in the eternal regions of Brahmaloka,[6] Vaikuṇṭha,[7] and Ṣhivaloka,[8] so the Âtmâ of a Sâdhaka who has attained Siddhi in Mantra reaches, with the help of Mantraṣhakti the true aspect of the Mother of the world, the great Ṣhakti, in whom alone are centred all Mantraṣhaktis, and ever beholds the play of bliss in all the regions where Her powers[9] are ever displayed.

It is only the Ṣhakti by which at the time of initiation the Tejas[10] of the Guru is communicated to the Ṣhishya;

[1] Svarga.
[2] Kâraṇadeha; the subtle body.
[3] Tattva.
[4] That is, the Mûlâdhâra.
[5] As to these powers, see Introduction.
[6] The three highest of the upper worlds.
[7] The heaven of Vishṇu (see p. 24).
[8] The heaven of Ṣhiva.
[9] Vibhûtis.
[10] Spiritual energy.

the Ṣhakti which, like the burning and revealing light, is passed from the lamp of the Guru to the wick of the Ṣhishya's body, moist with the oil of the Guru's love; the Ṣhakti which on issuing from the Guru and entering the Ṣhishya brings the two bodies into closer union when worship is done; it is that Ṣhakti which alone is able to communicate, directly and at once, to the Ṣhishya's body the fruits of the worship and other acts performed by the Guru. For it is only the Mantraṣhakti of the particular Devatâ which passes from the body of a particular Guru to that of a particular Ṣhishya which is capable of entering from that Guru's body into the body of that Ṣhishya. To no other Ṣhakti is the path of communication open.[1]

Just as no one who is not intimately related to us is allowed entry into the inner apartments of our house, so the outer fruits of rites performed by another for the accomplishment of a Sâdhaka's happiness enjoyable by his external senses cannot enter into the inner recesses of his heart. They are acquainted with the outside only, and outside they remain. For this reason, the effect which is achieved by worship and so forth performed by Guru, who is visible Brahman,[2] or by the Guru's wife or their son, cannot be accomplished if even ten million Purohitas together perform them in concert. Nay, even if, as a representative of the Yajamâna,[3] the Purohita performs the worship of the same Devatâ with the same Mantra (as is the practice in Bengal in Ṣhyâmâ Pûjâ, Jagaddhâtrî Pûjâ, and similar other Pûjâs),[4] his worship is powerless to touch the Âtmâ of the Sâdhaka. For, unlike the Guru, the Purohita's Âtmaṣhakti or Mantra-

[1] The Guru communicates the Mantraṣhakti of a particular Devatâ from his own body to the body of the Ṣhishya. It is the Mantraṣhakti of that particular Devatâ alone which can freely pass from the Guru to the Ṣhishya along the path established between the two bodies by initiation.

[2] Sâkshat Brahman. [3] *Vide ante*, p. 310.

[4] The Kâlî Pûjâ and Pûjâ of Jagaddhâtrî. Author's parenthesis.

ṣhakti has never passed into the Yajamâna's Âtmâ, since there can be no such passage without initiation. Hence, although a Purohita can, at the time of worship, make the Devatâ approach by the force of Mantra, and thus accomplish the worship, the Merciful Mother returns in sorrow because She is unable, through the fault of the author of the rite, to give him all the desired fruits with which She came laden to his house of worship, and which She had intended to give him in fulfilment of Her promise.[1] To-day the affectionate Mother has with all tenderness brought with Her, tied up in her cloth,[2] precious gifts for her son, who ever lives away from home; but on coming to the son's house She found that he is not there, and therefore cannot make over those gifts to him. Worse, however, than this, She sees the son's presents given to Her, not by him personally, but by a representative of his. None but a Mother in this world can realize the terrible pain which such neglect on a son's part causes to a Mother's heart. Hence, seeing that the son has gone away to distant lands, the Mother sends him a message in the pages of Ṣhâstra, thus:

"My child! worship Me if you will, give Me presents if you will, and I shall be present with joy to receive the gifts of My son. But, My child, see that you are not yourself absent, and do not make your gifts to Me through another. Otherwise, your neglect and absence and the sorrow they cause will keenly grieve My heart, and tears of sorrow will bedew My face, chasing away all smiles of joy. My child, am I nobody to you? Ah, silly child! I am the Mother—I am your Mother, the Mother of all the millions of universes. What secret can you have from Me who dwell in all things? And why be secret with your Mother, My child? You may desire to keep a thing secret from Me, but I come to know

[1] The promise made in the Ṣhâstra that such and such worship will be productive of such and such fruits.

[2] After the Indian fashion.

of it before it even passes through your mind. Such as I am, how can you keep anything secret from Me? Moreover, the relation between Mother and son is such that there can be no secrets between them. But perhaps you keep away from Me because of your lack of power, unworthiness, and impurity. But, My child, have you not heard that I am all powers,[1] and am the Saviour of the fallen, and Deliverer of the three worlds? You may be lacking in power, but I have all powers in Me. By My own Ṣhakti I create universes from particles of dust and turn them again to dust. Being as I am the sole Mistress of the store of Ṣhaktis, am I not able to make you powerful by My Ṣhakti? You may be impure, but I raise the fallen. By taking My name Jivas become pure themselves and purify the world. Being what I am, can I not Myself make you pure? How impure can you become that I cannot make you pure? Ah, My child! how long does impurity last? Only so long as My name does not enter your ears. It is true that Jîvas fall, but that is only so long as I, who purify the fallen, do not take them up into My arms. You shirk My presence on account of your impurity, but no one remains impure after he has come to Me. I am a Dweller in cremation grounds,[2] because I do not wish that there should be anything impure in the world. Even My dead child is not impure to Me. As for you, you are a child vitalized by a great Mantra. What should you fear? Hence I say, My child, why have any hesitation before your Mother? Whatever you wish to give Me, bring it to Me yourself, saying, "I am poor and impure," and I shall not only take your gift, but purify you at the same time. If only I get you to come before Me, I shall give you what I have to give you. This is why I say, dear child, do not wound your Mother's feelings by charging another person with the care

[1] Ṣhakti.

[2] Ṣhmaṣhâna. Fire purifies all things, and here all bodies are consumed. Her manifestation is great in the burning ground.

of the Mother. It does not matter to Me whether My worship is not done. But it is a sorrow which I cannot bear that I am unable to give you that which I brought for you."

It is the great pain of this sorrow which makes the merciful Devî wrathful. The Tantra Shâstra has, therefore, said: "If a Sâdhaka engage a Purohita to perform Tântrik worship, all his desires will be frustrated, and Kâlikâ[1] will become angry." It is because the Mother's feelings are wounded that all the desires of the Sâdhaka are frustrated; otherwise, why should the worship of Her who grants all desires be productive of such disastrous effect? Why should the ever-merciful Mother who has assumed the Kâla[2]-subduing name of Kâlî in order to destroy even the Sâdhaka's fear of Kâla[2] become angry? It must be understood that this anger is not really such, but only profound mercy in another form. None, however, but the Mother's son who has with his own eyes seen the Mother's play is ever privileged to enjoy the intense pleasure of seeing the play of the waves of this sweet and yet severe wrath of the Mother. This is why, O Mother! we have in the Invocation at the beginning of this book begged of Thee Thy anger, which is sweeter than the sweetest of things which looks a complex,[3] and is yet a very simple thing; and this is why we have not cared to beg from Thee Thy mercy. O Merciful Devî! when wilt Thou show such mercy as to bless me by making me tremble at the play on Thy loving face of Thy pretended anger, instead of Thy happy and indulgent smile? On that day Thy name of Chaṇḍî[4] will be justified, and my fear of the Rod[5] will vanish, O Mother! Does one who experiences such anger ever desire mercy again? Thy anger is the hidden treasure of the secluded store

[1] The Devî.
[2] Death.
[3] Kutila—that is, full of designs.
[4] Derived from Chaṇḍa, wrathful: the Devî as wrathful Destructress of Demons.
[5] The emblem of Yama, the God of death.

of love. Thou mayst ask, How many have been so fortunate as to have learnt to become angry[1] on seeing with their own eyes Thy anger? But, O senseless Child![2] dost Thou, being the Mother, not even know that the anger of one who says, "I am growing angry," simply makes one laugh? Glory to Thee, O Merciful Mother! Glory, glory to Thy anger! Glory to Thy mercy! Glory to the anger by which mercy is conquered!

This wrath of the Mother of the Universe, rare in the three worlds, does not easily fall to the lot of even Ṣhiva, not to speak of Jîvas.

Her anger and satisfaction, of which mention is made in the Ṣhâstra, is not really anger and satisfaction, but a mere show of them for the good of the Sâdhaka. Secondly, such satisfaction and anger have reference to the ordinances and prohibitions of the Ṣhâstra. Hence we are afraid lest we should, by failing to rouse that anger in Her which is really satisfaction, call upon ourselves the terrible curse of Her pretended anger, and thus bring about our ruin. The Ṣhâstra, therefore, ordains that we should never entrust Her worship to another. Entrusting, however, the worship to the lotus-feet of Gurudeva is not the same as entrusting it to another, for the relation between a Gurudeva and his Ṣhishya is similar to that between the sea and the river. Although they take their rise from different sources, such as mountains, springs, and so forth, yet rivers in the end mingle with the sea and become one with it. So the Âtmâs of Ṣhishyas, although appearing in different bodies, families, and races, mingle with the Guru's Âtmâ and become one with it. Just as the sea passes by the force of the tide into the rivers, so, on the rising tide of the bliss of Sâdhana in the Âtmâ of the Gurudeva, its nature passes from him to the Ṣhishya's body by the force of his own Ṣhakti. The water of the sea does not really increase

[1] That is, to show not common anger, but such anger as the Devî manifests. [2] Terms of endearment applied to the Devî.

in volume, but merely heaves forward under the influence of the full moon. No such heaving is, however, possible in the waters of rivers. Similarly, no increase or decrease of bliss is possible in the Guru who is full of perfect bliss; but that bliss heaves under the influence of the Ṣhakti (force) of Sâdhana. But (as is the case with the sea) such heaving is possible in the body of the Guru, which is full of perfect bliss, so (as is the case with rivers) it cannot take place in the bodies of Ṣhishyas. What happens in the bodies of Ṣhishyas takes place only through the grace of the feet of the Guru, who is a sea of existence, consciousness and bliss.[1] Had rivers been unconnected with the sea, the flow-tide could never have entered into them. Just as notwithstanding the water of the sea merely heaves and does not increase, the flow caused by the force of such heaving actually increases the water of rivers; so, despite the fact that the perfect bliss which is in Guru does not really increase through the worship which he performs, yet the motion which is given to it by the force of the Guru's mercy actually increases the bliss of Sâdhana in the body of the Ṣhishya. This is why the Ṣhâstra says: " If Guru, who is the visible Brahman, performs worship and so forth, then, O Maheṣhvari! such action will bear a hundred-crore-fold[2] fruit." This is why worship by Gurudeva is not, from the spiritual point of view, worship by another, notwithstanding that it is from the ordinary standpoint performed by a person other than the Ṣhishya; for in such case the presence of the Guru is the presence of the Ṣhishya for the purpose of that worship. If worship of the Sâdhaka's Ishṭadevatâ is done by a person who, though not his Guru, is a Tântrik teacher, then also such worship will be productive of bad fruits; for notwithstanding that such a teacher is a Tântrik, he is in this matter in the same position as a Purohita, since in neither case is there the relation of Guru and Ṣhishya between the party

[1] Sat, Chit, and Ânanda.

[2] A crore is ten millions.

officiating and him for whom the worship is done. The Ṣhâstra has, therefore, said: "O Maheṣhvari! if one causes worship and the like to be performed not by these persons, but by a Tântrik preceptor, then the fruits of such worship will fall into the grasp of Yakshas and Râkshasas."[1]

All the points of difference which have so far been shown to exist between the effects flowing from the appointment of a Guru and a Purohita become operative only if worship performed by him is Siddha.[2] But where for want of Ṣhâstrik jurisdiction worship performed by a Purohita is beyond his competency, it cannot be Siddha.[2] No Tântrik rite, and not merely the worship of Ishṭadevatâ, will be Siddha if performed by a Purohita. "The provision in the Ṣhâstra for the appointment of various persons as representatives, such as a Ṛitvik's son and others, have force only in regard to religious rites prescribed in the Smṛiti Ṣhâstra. Worship prescribed in the Tantra Ṣhâstra should never be performed by means of such representatives."[3] Worship other than that of the Ishṭadevatâ will be Siddha if performed by means of any Tântrik teacher; but in the absence of Guru, Guru's wife, or Guru's son, a Sâdhaka must himself perform the worship of his Ishṭadevatâ, or have it performed by his own wife, there being no other course open to him.

The Rudra Yâmala says: "Worship is of three kinds—namely, daily,[4] occasional,[5] and performed for the attainment of a desire."[6] Daily worship is that which a Sâdhaka must daily perform on pain of incurring sin, as, for instance, Sandhyâ prayers, worship of Ṣhiva, and worship of Ishṭadevatâ. Occasional worship is that the non-performance of which is sinful, but which has to be done only on some particular occasion, as, for instance, Durgâ Pûjâ, the illuminated Ṣhyâmâ Pûjâ, Ṣhivarâtri Vrata,

[1] Evil spirits.
[2] Perfect, fruitful, efficacious.
[3] Pratinidhi.
[4] Nitya.
[5] Naimittika.
[6] Kâmya.

Janmâshṭamî Pûjâ,[1] and the rites which must be performed at the time of an eclipse. Worship performed for the attainment of a desire is worship, the non-performance of which is not sinful, but the performance of which produces special fruits, as, for instance, Ṣhânti, Svastyayana.[2] The great difference between daily and occasional worship and worship performed for the attainment of desire is that, while daily and occasional worship must be performed though one may not have any desire to satisfy, worship of the third kind need not be performed under such circumstances.

The Nîla Tantra says: "A Sâdhaka acquires the privilege of performing occasional worship when he performs the daily worship of Ishṭadevatâ, and he acquires the privilege of performing worship for the attainment of his desire only when he has acquired Siddhi[3] in occasional worship. The ordinance of the Ṣhâstra is that it is only when a person becomes accomplished (that is, remains constantly engaged)[4] in the first two forms of worship—namely, daily and occasional—that he becomes competent to perform worship undertaken for the attainment of his desire."

In most parts of Bengal we find nowadays a class of people who never do daily worship, but who perform once every year with great éclat a ceremony such as the Durgâ Pûjâ, or Ṣhyâmâ Pûjâ, or Jagaddhâtrî Pûjâ,[5] and

[1] Durgâ Pûjâ is the Mahâvrata in honour of the Devî, as Durgâ, so greatly celebrated in Bengal; Ṣhyâma Pûjâ is Kâlî Pûjâ when there are illuminations in honour of Devî, called the Dewali. Janmâshṭamî is held on Kṛishṇa's birthday, and the Ṣhivarâtri in honour of Ṣhiva.

[2] That is, the rites of those names to procure peace and auspiciousness. Thus, special worship done with the object of procuring the recovery of a sick child would be Kâmya. Neglect to perform such worship would not in itself be a sin, but if devoutly performed it may lead to the result desired.

[3] That is, becomes accomplished.

[4] Author's interpretation; for it is only by constant practice that success in this or any other matter is attained.

[5] Ṣhyâmâ Pûjâ is the Kâlî Pûjâ, and in the Jagaddhâtrî Pûjâ worship is done of the four-handed Jagaddhâtrî thrice on one day; whereas the Durgâ Pûjâ is held for three consecutive days.

who thereupon think that they have more than sufficiently compensated for the omission to do daily worship throughout the year. They ought, however, to open their eyes, which are closed by vanity, and first consider whether they have any right to perform such ceremonies as the Durgâ Pûjâ. In fact, it is not only impossible that worship performed by such men without competence therefor should bear the fruit spoken of in the Ṣhâstra, but it is to all a matter of daily experience that such performances (contrary to the Ṣhâstra as they are) produce most baneful effects at every step. Through the fault of the performer, religious rites bear fruits contrary to that which should follow them. But we often hear critics say that the enumeration of the effects of religious performances mentioned in the Ṣhâstra is a tissue of falsehood intended to allure people. We, however, reply that had religious performances been incapable of producing any effect at all, why do these contrary effects happen? Whether we have the good fortune to be able to see it or not, every intelligent man ought to understand that, if the improper performance of an act inevitably produces an effect contrary to that spoken of in the Ṣhâstra, it is, if properly performed, undoubtedly capable of producing, without fail, the effects which are promised by that Ṣhâstra.

The Gandharva Tantra says: "A Mahâpûjâ,[1] with all the various articles therefor and complete in all parts, should be performed every month of every year on auspicious days (1). Besides this, worship should be done daily, for worship of Ishṭadevatâ is a daily work. A Sâdhaka may perform occasional rites when he is capable of thoroughly carrying out those of daily obligation. When he thus becomes an adept in the performance of both the daily and occasional rites, then he may think of performing those which are done for the attainment of a particular end[2] (2). Performance of occasional rites

[1] A great festival. Thus in Bengal the Durgâ Pûjâ is a Mahâpûjâ.
[2] Kâmya.

is more imperative than that of those last mentioned, and performances of daily rites is more imperative than that of the occasional rites. The misguided man who proceeds to perform occasional rites, or rites to obtain some object whilst neglecting to perform the daily rites and worship, reaps no fruit from the performance thereof (3). To attempt to accomplish occasional rites, or those done for the attainment of a particular desire whilst neglecting to perform those of daily obligation, is as futile as it is to cohabit with a barren woman (4). If all the articles for worship are not available, worship of Chakra-devatâ (one's Ishṭadevatâ in the midst of the group of five worshipful Devatas—namely, Ṣhiva, Sûrya, Gaṇeṣha, Vishṇu, and Ṣhakti)[1] should be performed with flowers, fruits, and such other things only. But where the worship is performed in this manner, notwithstanding that other articles are available, such limbless[2] worship cannot be productive of full effects for the Sâdhaka, any more than can a limbless man be the performer of a complete Yajña[3] (5). Meditation, worship, Japa, and Homa, are the four hands of the Yajna[3] of worship; Mâṭṛikâ, Shoḍhâ, and other Nyâsas,[4] form its body; knowledge of the real truth as to Ishṭadevatâ is its Âtmâ; devotion is its head; reverence is its heart; and the art of performance is its eye. Knowing the body of Yajna[3] to be composed in this manner, a good Sâdhaka should perform it in all its limbs, and not divide and make it limbless (6). If the Yajnapurusha[5] is made limbless, great evil is likely to befall the Sâdhaka. For this reason, in performance the limbs should not be neglected. If the Yajnapurusha[5] is perfect in all His limbs, He grants Siddhi to the Sâdhaka in everything. It is by His union

[1] Author's parenthesis.

[2] Aṅgahîna. That is, worship in which all the ordinary articles of worship are not used.

[3] Sacrifice (see Introduction).

[4] As to this Tântrik rite, see Introduction.

[5] Yajña considered as a person.

with the supreme Ṣhakti which arises out of the effort to accomplish all those limbs that the Yajnapurusha produces Siddhi[1] (7). The omission of limbs is not so reprehensible in other worship as it is in that of the perfect Yajna-body of Tripurasundarî (any Ṣhakti image)[2] (8). For the attainment of Siddhi and Vibhûtis[3] a Sâdhaka should perform worship according to his means. If this rule is transgressed, not only will the worship be defective, but he will incur the great sin of murder of Brahman; since in that case the body of Yajna, which is the body of Brahman itself, is severed and thus made limbless. The limbs of the Yajna-body should be accomplished as directed in the Ṣhâstra, and neither more nor less; for both possession of greater or of a less number of limbs by the Yajna produces sin in the Sâdhaka (9). A great Pûjâ,[4] with abundance of materials therefore, should be performed on a fourteenth lunar day, or an eighth lunar day, or a full moon day, or between two months (the day between two months or the last day of a month),[2] or on a Mahâbhûta[5] day (10). If the fourteenth day of a dark fortnight be a Tuesday, that day is called a Mahâbhûta day. Any special performance on this day causes Bhûtas (beings and things) to come within the control[6] of the Sâdhaka. Again, if there is a conjunction of the Pushyâ Nakshatra[7] on that day, performance on that day is productive of countless fruits (11)."

[1] A successful result. [2] Author's parenthesis.

[3] Here powers. The powers of the Devatâ become, by worship of the Devatâ, Vibhûtis of the Sâdhaka. For when worship is Siddha the worshipper and the Devatâ are one.

[4] *Vide ante*, p. 321. [5] See *post*.

[6] Vaṣhîkaraṇa. [7] One of the twenty-seven "lunar mansions."

CHAPTER XIX

CEREMONIAL WORSHIP[1]

IN the Gandharva Tantra it is said: "A man should worship a Devatâ by becoming a Devatâ himself.[2] One should not worship a Devatâ without himself becoming a Devatâ. If a person worships a Devatâ without himself becoming a Devatâ, he will not reap the fruits of that worship."

The Vashishtha Râmâyaṇa says: "If a man worships Vishṇu without himself becoming Vishṇu, he will not reap the fruits of that worship. If he worships Vishṇu by himself becoming Vishṇu, a Sâdhaka will become Mahâvishṇu."

The Bhârata says: "Man should not take the name of Vishṇu without himself becoming Vishṇu, nor worship Vishṇu without becoming Vishṇu, nor remember Vishṇu without becoming Vishṇu. One cannot attain Vishṇu without becoming Vishṇu."

The Bhavishya says:[3] "A man should not remember Rudra without himself becoming Rudra, nor worship Rudra without becoming Rudra, nor take the name of

[1] Pûjâ.

[2] *Cf.* the Rudrayâmala:

"Ye Guṇâh santi devasya pañcha-ritya vidhâyinah
Te guṇâh sâdhakavare bhavantyeva na chânyathâ."

The Tântrik Sâdhana is a means of realizing the advaita tattva, and the first step towards this accomplishment is the unification of the Devatâ and the worshipper. The Nyâsas with other ritual are intended to effect this.

[3] Apparently this and the next two references are Paurâṇik.

Rudra without becoming Rudra, nor will he attain Rudra without becoming Rudra."

The Âgneya says: "By worshipping Rudra a Sâdhaka becomes himself Rudra. By worshipping Vishṇu he becomes Vishṇu. By worshipping Sûrya he becomes Sûrya. By worshipping Ṣhakti he becomes Ṣhakti, and by worshipping Gaṇeṣha he becomes Gaṇeṣha."

The Bhavishya says: "A man should not take the name of a Devî without himself becoming a Devî, nor worship a Devî without becoming a Devî.[1] One should worship a Devatâ by becoming the self of that Devatâ—(that is, the Devatâ[2] Herself)—by means of Mantra-Nyâsa."[3]

The Gandharva Tantra says: "It is by becoming a Devatâ that a person should worship a Devatâ. A person should not worship a Devatâ while he himself is a non-Devatâ. O Spouse of Ṣhiva! if Japa is performed without Mantra-Nyâsa, it is Âsurik (non-Daiva)[4] and ineffectual. A man should worship a Devatâ by becoming the self of that Devatâ by means of Nyâsa.[5] By Prâṇâyâma,[6] Dhyâna, and Nyâsa,[5] a Sâdhaka's body becomes a Deva's body."

The Gandharva Tantra says: "Bhûtaṣhuddhi,[7] Rishyâdinyâsa,[8] Pîṭhaṣhaktinyâsa, Karanyâsa, Aṅganyâsa, Matṛikanyâsa, and Vidyânyâsa;[9] O Maheṣhvarî! by means of these Nyâsas a Sâdhaka becomes himself full of Devatâ."

[1] Thus the Âchârabheda Tantra says: "Vâmâchâro bhavet tatra vâmâ bhûtvâ yajet param." The mental attitude is reflected in the ceremonial provision of the Rahasya-pûjâ, that the Sâdhaka should dress himself, like a young woman, in beautiful garments; his forehead painted with vermilion, and his body perfumed and garlanded with flowers.

[2] Devatâmaya. Author's parenthesis.

[3] See Introduction. The object and effect of Nyâsa is stated later in the text.

[4] Author's parenthesis.

[5] See Introduction.

[6] Breath control and meditation.

[7] Purification of the elements constituting in their Mahâbhûta form the gross body (see Introduction, and *post*.

[8] In this Nyâsa there are five Nyâsas, of which the Nyâsa of the Rishi is the first.

[9] See as to the various forms of Nyâsa and their meaning, A. Avalon's Introduction to "Mahânirvâṇa Tantra."

Bhâva.[1]

If I wish to acquire the burning and lighting Ṣhakti[2] of fire, I must be fire myself;[3] or if I would possess the coolness and the Ṣhakti of sweetness possessed by water, I must be full of water myself; or if I want to acquire the speed and the Ṣhakti of touch possessed by air, I must be full of air myself; or if I wish to have the hardness and the Ṣhakti of smell possessed by earth, I must be full of earth myself; so if I wish to acquire, even in the least degree, the eternal Ṣhakti (the eight forms of Siddhi and so forth,)[4] of Bhagavân or Bhagavatî, I must be full of Him or Her. I must completely sink my individual existence in the existence of Him or Her whose Ṣhakti is to be communicated to me, otherwise it will never be so communicated. One person becomes full of another to the extent to which he loses himself in the Bhâva[5] of that other person; and the Ṣhakti of the latter is communicated to him to the extent to which he becomes full of such other. This is the natural law in the domain of Ṣhakti.[6] The nature of Bhâva,[7] by means of which men acquire the power of becoming full of another person in the Sangsâra and in Sâdhana can only be sensed by men of Bhâva.[8] Others cannot describe nor understand it. Nay, even Bhagavân, the consort of Bhavânî and creator of all things, has, in trying to find out the nature of the play of Bhâva, Himself become overpowered with his own Bhâva, and has said: "The true form of Bhâva cannot be explained by words." We have not the power

[1] Idea, thought, feeling, sentiment, nature, state. This very important term is difficult to define, but the use to which it is put in the text will indicate its various shades of meaning to the reader.

[2] Power. [3] Agnimaya. [4] Author's parenthesis.

[5] *Vide ante*, note 1. Here nature. And if he has the nature, he has the thoughts and feelings of that nature.

[6] If the Bhâva of A is transformed into the Bhâva of B, it follows that the former acquires with such transformation the Ṣhakti of the latter. [7] *Vide ante*, note 1. [8] Bhâvuka.

to explain what it is. What we can do is to quote what the Lord of Ṣhakti has Himself said on the subject.

In the Kaulâvali Tantra,[1] it is said: " Bhâva is quality[2] of the mind. How can it then be expressed in words ? It can therefore never be spoken. Words can only point out the direction in which it lies. Just as the sweetness of molasses can be realized only by the tongue, and can never be explained and realized by even thousands of words, so Bhâva and that which constitutes it[3] can be realized only by the mind, and can never be explained by word (1). One single Mahâbhâva[4] appears in different forms (devotion, love, affection, and so forth)[5] to express different conditions.[6] Again, when Bhâva deepens, all those differences in it are ultimately lost in one single great Bhâva (2).[7] It is this Bhâva which is the Lord,[8] in whom all bliss is confined and consecrated. It is this Bhâva which takes the Form of Prakṛiti, and it is this Bhâva which is Âtmâ, the Essence,[9] the Supreme and Great (3). As Bhâva, this Âtmâ is a thing to be heard of,[10] to be thought of, to be constantly meditated on, and to be realized by Vîra Sâdhakas by means of various forms of Sâdhana prescribed in the Tantra Ṣhâstra (4). It is this Âtmâ whose substance is Bhâva which must be heard in the word of Ṣhruti; it is this Bhâva which must be the subject of thought.[11] It is this Âtmâ whose substance is Bhâva which must be meditated on according to the instructions of the Guru (5). When in this way hearing,[12] thinking,[11] meditation,[13] Sâdhana, and so forth, have been performed, then that Âtmâ which is Bhâva, and which is detached from all things, is surely realized. When adorned by the multitude of Bhâvas, Bhagavân Parameṣhvara

[1] 11th Ullâsa. [2] Dharma.
[3] Vibhâva: its various parts and manifestations as explained in the next sentence. [4] Great Bhâva. [5] Author's parenthesis.
[6] Upâdhi. [7] Mahâbhâva. [8] Îṣhvara. [9] Rasa.
[10] That is, one should live and move in the company of such persons as constantly speak of God and study Ṣhruti (revelation) (see *post*).
[11] Manana. [12] Ṣhravaṇa. [13] Dhyâna.

begins to manifest the power of His own play in that body of the Sâdhaka matured by Sâdhana, then all the Bhâvas of the Sâdhaka disappear in the body of Bhagavân, leaving merely a feeling of the presence of Bhagavân, whose substance is one undivided Bhâva and of massive consciousness and bliss (6).

" A cow eats various kinds of grass, but extracts from them only one essential thing,[1] which assumes various forms by connection[2] with the Upâdhis[3] of milk and so forth. In the same way, in whatever of its constituents[4] Bhâva may be cultivated, in the end all Bhâvas are converted into a single great Bhâva in the form of the Supreme Devatâ, whose substance is massive consciousness and bliss (7). It is the essence[1] which is produced in the body of a cow from grass which ultimately appears as the chief essence,[5] milk, and from that milk is evolved that which is but a changed form of it, the essence[1] of curd; from curd comes ghee, and even from ghee some other essence[1] unnamed. But however numerous the varieties may be, such as milk, curd, ghee, and so forth, due to difference of conditions under which they are formed, the substance of them all is ultimately the essence[1] derived originally from grass; all which subsequently appears, being merely the one thing in different forms. Similarly, in whatever Bhâva His Sâdhana is performed, He is the cause and effect of all Bhâvas and the root thereof as Bhâva, and in the end nothing remains but the substance of perfect bliss and massive consciousness in the form of one single great Bhâva.[6] Viewed rightly, there is no cause or effect which is different from Him (8-9). As in the field of Sâdhana His play[7] as Bhâva is thus diversified, so also in the domain of creation is it so. He is the only one Paramâtmâ who has been born, is being born, and will be born in different matrices,

[1] Rasa. [2] Literally, " by communication to it of " (adhyâsa).
[3] Qualities, apparently limiting conditions.
[4] Vibhâva—that is, minor Bhâvas, particular manifestations of Mahâbhâva. [5] Paramarasa. [6] Mahâbhâva [7] Lîlâ.

according to the different bodies to be assumed. After having performed the work of creation or manifested Himself as Jîva, He, though in reality undifferentiated, is, through the effect of sinful and meritorious works, sometimes born, sometimes dead, sometimes bound, sometimes liberated, sometimes happy, sometimes male, sometimes female, sometimes neuter, and sometimes beyond the Upâdhis of sex and bodiless, though present in an infinite number of bodies (11). In this way the eternal Paramâtmâ, who is the essence[1] and the great Bhâva,[2] plays the play of His own diversity in the meditations, consisting of different Bhâvas of Sâdhakas, despite that He is Himself one and without a second. In reality the play also of Her who is full of play is the Ṣhakti, which is Herself, and diversity in that play does not affect Her inherent unity (12). The Sâdhaka in whom appears the Divyabhâva or Vîrabhâva sees the supreme Tattva or Brahmamayî in a single life[3] (13). He who, liberated whilst yet living,[4] has become Âtmâ in its true form, moves on the earth merely to work out the remaining portion of his Karma, which has begun to bear fruits[5] in his body. It is such a Mahâtmâ, son of the Devî, who is called a Bhairava. Of the three Bhâvas spoken of above, two, the Vîrabhâva and the Divyabhâva, are good[6] Bhâvas, and are the essence of Kulatattva; and are superior on account of their connection with Kula, and are direct paths to liberation. For this reason the nature of[7] these two paths should not be told to all classes of Sâdhakas (15). The Sâdhaka who does not perform Sâdhana in the Bhâva prescribed for him in the Ṣhâstra[8] for ten days

[1] Rasa. [2] Mahâbhâva.

[3] In other words, realizes Her. As regards these two Tantrik Bhâvas see Introduction to Mahânirvâna by A. Avalon.

[4] Jîvanmukta. [5] Prârabdha.

[6] Literally, "well established." [7] Tattva.

[8] *E.g.*, if a vîra, he must do worship with or in Vîrabhâva—that is, not only with the particular ritual enjoined, but in the mental and devotional state and with the intention prescribed.

continuously, and whose worship of Ishṭadevatâ becomes in consequence thereof defective, is fallen in the domain of Sâdhana (16). To such a fallen man the Guru should not give instructions in any Bhâva or worship. Such a fallen Sâdhaka will only become pure in Bhâva if he receives initiation again from a Kaula Guru. For this reason a right-minded Sâdhaka should perform the worship of his Ishṭadevatâ and such other acts with great care and strict adherence to his own Bhâva" (17).

In the Kaulâvalî Tantra it is said: "Just as no Vaidik Sangskâra[1] can be fruitful in a twice-born who is devoid of Veda;[2] or as devotion cannot develop without devotion to Vishṇu; or as liberation without a knowledge of Ṣhakti is ridiculous; or as competence in the Tantra Ṣhâstra is by no means possible without a Guru; or as a woman without husband has no right to perform any religious rite; or as a Vîrasâdhaka of the Devî or of Myself is not competent to perform his own Sâdhana without Kulatattva;[3] so a Sâdhaka devoid of Bhâva has no competency for any form of Sâdhana or Siddhi. Hence a Sâdhaka should always adhere to a Bhâva.[4] Competence in the Kula Ṣhâstra can in no way be acquired in the absence of Bhâva. Hence only a Sâdhaka pure in Bhâva becomes a true Kaulika."

In the Kaulâvalî Tantra it is said: "I shall explain the true form of Bhâva as it has been told in Tantra. Bhâva is of three kinds—namely, Divya, Vîra, and Paṣhu. According to these Bhâvas, Gurus also are of three kinds—namely, Divya-Guru, Vîra-Guru, and Paṣhu-Guru. Mantra-devatâ also (Devatâ presiding over Mantra, Mantra-ṣhakti)[5] is of three kinds—namely, Divya-mantra, Vîra-

[1] "Sacrament" (see Introduction).

[2] Vedahîna; who has not received instructions in Veda.

[3] The Kula articles; the Pañchatattva.

[4] That is, one of the Bhâvas prescribed in the Ṣhâstra, such as Paṣhubhâva, etc. Worship cannot be done as the worshipper pleases, but according to the injunctions of Ṣhâstra.

[5] Author's parenthesis.

mantra, and Paṣhu-mantra; that is to say, a Mantra issuing from the mouth of a Divya-Guru is a Divya-mantra, a Mantra issuing from the mouth of a Vîra-Guru is a Vîra-mantra, and a Mantra issuing from the mouth of a Paṣhu-Guru is a Paṣhu-mantra (1). Of the said three forms of Bhâva, the first—that is, the Divya-bhâva—is the source of great good, and grants all forms of Siddhi. The second—that is, the Vîra-bhâva—is middling; and the third—that is, the Paṣhu-bhâva—is spoken ill of throughout the world (2). Notwithstanding the repeated performance of Japa, Homa, and Tapasyâ, in the form of numerous physical austerities, Tântrik Mantras will never be fruitful without Bhâva (3). A Sâdhaka may perform thousands of Vîra-sâdhanas,[1] discuss the extremely subtle nature of Kula and Akula,[2] or perform Pûjâ, and so forth, in Pîṭhas;[3] or feed Brâhmaṇas, make gifts out of love to his own or other families, or have control over his senses, or perform the rites of Kulâchâra;[4] but if, despite of adherence to Kulatattva,[5] his Âtmâ is not pure in Bhâva, all these acts will prove useless (4-5).

"It is by virtue of Bhâva that a renunciating (Nishkâma)[6] Sâdhaka attains liberation. It is by virtue of Bhava that a non-renunciating (Sakâma)[6] Sâdhaka's family and Gotra[7] prosper. It is by virtue of Bhâva that the bodies of both forms of Sâdhakas are purified (6). What is the use of

[1] Sâdhana of the Vîrâchâra. [2] That is, Ṣhakti and Ṣhiva.

[3] See Introduction. Places where portions of the body of Devî as Satî fell.

[4] The Âchâra of the Kaulas. Bhâskararâya, in his Commentary on the words "worshipped by those devoted to the Kaula path" in v. 93 of the Lalitâ, says that there are three modes of worship of Devî—viz., Samaya (Vaidik, and according to the five Âgamas), Miṣhra (or mixed, described in the eight Tantras, Chandrakala, and others), and Kaula, which differ from the above two, and described in other Tantras.

[5] *Vide ante.*

[6] Author's parenthesis. That is, a Sâdhaka who acts selflessly without desire for the fruits of action. The Sakâma Sâdhaka is he who acts out of interest. [7] Clan, lineage.

an elaborate performance of Nyâsas, or purification of elements,[1] or of worship, if there be no Bhâva in the heart of the Sâdhaka? (7). Who is there who does not worship Vidyâ (Devatâ as Mantra),[2] and make Japa of Her? It is only through want of Bhâva that performance is ever fruitless (8). I shall speak, first of all, of the Divyabhâva according to Tantra. A Sâdhaka of the Divyabhâva should meditate on the form,[3] thinking the whole world to be filled with a mass of the light[4] of that worshipped Devatâ and of the colour of that Devatâ. Establishing life in all limbs of the form of that Devatâ by means of their respective Mantras,[5] let him see his whole Âtmâ and the entire visible world to be constituted of Her. Thus should the Ishṭadevatâ be worshipped by him (9-10)." And so forth.

In the Rudrayâmala (6th Paṭala) it is said: "O Sadâshiva! hear again attentively of the Paśhubhâva. Even a Paśhu[6] can, by acquiring powers similar to those of Nârâyaṇa[7] by means of Sâdhana in his own Bhâva, attain such Siddhi[8] as to be able, by the grace of Mahâvidyâ,[9] to go to the City of Vaikuṇṭha[10] as an embodiment of great Dharma,[11] with a four-armed body, bearing a conch-shell, a discus, a club, and a lotus in his hands,[12] and riding on Garuḍa[13] (1-2). The great Bhâva of Paśhubhâva grants Siddhi in all Bhâvas; for it is after first attaining Siddhi in the Paśhubhâva that a Sâdhaka should certainly adopt the great and superior Bhâva of Vîrabhâva, and subsequently the very beautiful Divyabhâva, productive of great fruits (3). Even whilst in the Paśhubhâva a Mantrî can reach Siddhavidyâ[14] (4).

[1] That is, Bhûtaśhuddhi; as to which, see p. 365.
[2] Author's parenthesis. [3] Mûrti. [4] Tejas, and energy.
[5] That is, the Mantra assigned in Nyâsa to each limb.
[6] See Introduction: the Bhâva in which Tamas predominates.
[7] Vishṇu. [8] Powers. [9] The Devî.
[10] The heaven of Vishṇu (see *ante*, p. 24). [11] Here virtue.
[12] As does Vishṇu with whom the Sâdhaka is united.
[13] The Bird-King, vehicle of Vishṇu. [14] Mantraseddhi.

If by good fortune a Sâdhaka is born in a Kaula family, and receives initiation in the great Mantra of the great Kaulika Devatâ worshipped in Kulâchâra by previous successive generations, he will surely attain Siddhi without having recourse to Paṣhubhâva by travelling along the path of Kulâchâra only (5). But if a Sâdhaka of the Paṣhubhâva can fortunately gain the favour (consciousness)[1] of Vidyâ (Mantraṣhakti),[1] then only will he become competent for the Vîrabhâva. Subsequently, by the grace of the Vîrabhâva, he will attain Divyabhâva (6). The best of men who take refuge in the Divyabhâva, and the Vîrabhâva become undoubtedly masters of desire-gratifying trees and creepers (7). A Sâdhaka should live in some great Pîṭha[2] as an Âṣhramî (adhering to any of the four Âṣhramas—namely, Brahmacharya, and so forth),[1] devoted to meditation, well versed in Mantras and Tantras, and possessed of self-control. Such a Sâdhaka will command the world of Jîvas by virtue of his own power (8). If, fortunately, a Sâdhaka succeeds in attaining Bhâva, Mahâbhâva, and so forth, it is not necessary for him to acquire any other fruits; for the moment a man attains to Bhâva he knows My Tattva[3] (9). He who has attained Siddhi in Bhâva very soon attains Siddhi in speech. Sarasvatî constantly dwells within him, and Lakshmî lives constantly in his house as his Mother, forsaking even Nârâyaṇa[4] in Vaikuṇṭha.[4] My perfect grace undoubtedly falls upon him, and then the Sâdhaka surely attains great Siddhi. O Sadâṣhiva! true, true is this, and indeed true (11)."

In our worldly experience we constantly see that the more a man becomes full of Bhâva for wife and children, the more he loses himself and becomes full of them. The Ṣhakti of love of the loved one, in respect of whom such depth of Bhâva exists, is communicated in an equal measure to the body, senses, and mind of the lover.

[1] Author's parenthesis.
[2] Seat of the Devî.
[3] That is, he knows the, or My, truth.
[4] *Vide ante*, p. 24.

When a lover becomes restless and mad with such an intense love, then only, like one who is overpowered by wine, does he lose sight of the Sangsâra, despite his living in it, and become free from all bonds of worldly things, despite that he is constantly immersed in them. He loves the Sangsâra because it is necessary for his Sâdhana of love for his beloved one. Otherwise, why is it that the Sangsâra which a lover looks at with great endearment to-day pierces, as it were, his eyes like a poisoned arrow to-morrow if he loses his beloved one ? Why is it that one who loves a husband or wife, or a son or a daughter, for whom his or her love has reached its full intensity, immediately renounces the Sangsâra and becomes a Sannyâsî, or attempts to end the pain of separation from the loved one by suicide ? The things of the Sangsâra appear full of love to a lover because they are connected with the object of his love. The dresses and ornaments and even playthings of a husband or a wife or a son or a daughter who are absent become dear to us because of their connection with the objects of our love; otherwise, why is it that parents keep with great care things belonging to their children who live far away from them ? Such articles are materials for the perfection[1] of Bhâva in the domain of love. The sight of even a piece of cloth worn by a deceased son fills his parents with intense grief. The sight of a pair of shoes worn by her deceased husband moves a woman to tears. All these are but different forms of perfection[2] of Bhâva. Now, let Sâdhakas consider what sort of a consummation[3] of Bhâva there is if this love be centred not in wife and children, who are but, as it were, persons seen in a dream in this transient Sangsâra, but in the beauteous feet of the Mother of the world, who is the centre of all love in the

[1] Siddhi, or consummation.

[2] Siddhi. That is, the wife has affection (Bhâva) for her deceased husband, and this is brought out and intensified to its fulness by the sight of articles which belonged to him. The Bhâva therefore becomes Siddha.

[3] Siddhi.

Brahmâṇḍa, full of love, full of Brahman, and full of bliss? How intense will be the climax of the consummation[1] of Bhâva of him who has offered at the feet of the Mother all devotion, all love, and all affection for parents, wife, and children! Worldly Jîva! if the sight of a toy which belonged to a son or a daughter of yours can overpower you with Bhâva and make you sometimes laugh and sometimes weep, just think what is it that a Sâdhaka cannot do in the intoxication of Bhâva whose son's or daughter's[2] plaything is this entire Universe? In the sphere of his Bhâva there is no such thing as Abhâva (want of Bhâva).[3] The sight of everything in this world moves him to overflowing Bhâva. In whatever direction he turns his eyes, on water, land, or space, he sees the robes (Amvara) of Her who is robed with space (Digamvarî). In play the Mad Girl[4] has gone away, no one knows where, leaving Her garments behind. This is the reason why to-day the sky is full of the Mother's robes and the Universe is full of the Mother's ornaments. Say, now, how can a Sâdhaka remain unmoved on seeing this? With what heart can a devotee who sees the Brahmâṇḍa[5] form of the Brahmamayî remain unmoved? Unceasing tears of love flow from his eyes in the plenitude of his tender feeling. It is only when perfection[1] of such perfect Bhâva takes place that one begins to directly realize the truth of the words of Ṣhiva: "The Tattva of Ṣhiva and Ṣhakti is the cause of Tattvajnâna.[6] O Devî! Nirvâṇa can never be attained without knowledge of Ṣhakti." Then only does the Sâdhaka see with a Divine vision: "She exists as Tejas[7] in vehicles, stones, and minerals. O Mistress of Devas! after this what need be said about Her presence in living beings? Nothing

[1] Siddhi.
[2] The Devî is here called the son or daughter of the Sâdhaka.
[3] Author's parenthesis. Ordinarily the word means simply want.
[4] An expression of endearment used for the Devî (see p. 150, note).
[5] Universe. [6] Spiritual knowledge.
[7] The luminous energy of the universal consciousness.

exists where Mahâmâyâ does not exist." Then only does the wave of Ṣhiva's song, "Thou Kâlî art alone the Dispenser of good, Spouse of Girîṣha,[1] and art all things," penetrate with its flow through the innermost recesses of his heart. Worship of the Devî's playful[2] eternal forms is nothing but Sâdhana for this great Siddhi. When by virtue of Siddhi in Sâdhana, by means of the Ṣhakti (all full of consciousness), of Mahâmantra, the Sâdhaka sees the Tattvas of the play of the Creation, Preservation, and Destruction of endless millions of universes shining in Her Fair body from Her feet to Her head, then only do the great portals, which are the loss of oneself in Mahâbhâva for Her, open before that fortunate Sâdhaka. This is why to the Sâdhaka nothing is at that time so effective in awakening great love, drawing out the feeling of attachment, soothing the eyes, filling the heart with bliss, and pouring nectar into the inmost recesses of the heart, as the evidence of that vast play manifested as movements of every limb of the Mother in the refulgence of Her World-enchanting beauty. It is only when the Sâdhaka's eyes are painted with the collyrium of this attachment that the refulgence of the beauty, resembling a mass of crushed black collyrium, of the Fair Spouse of Mahâkâla shines in every bank of clouds. The light of Her who charms the Blue-throated Deva[3] beams through the blue throat of the peacock, and the endless waves of the beauty of Ṣhyâmâ flow in the deeply blue petals of fresh and full-blown blue lotuses, and in the soft and bright blue beauty of Aparâjitâ[4] flowers. Then it is that the Sâdhaka loses himself at sight of the mystery of the secret play of Mahâprakṛiti, the Genitrix of the Universe, in even the Prakṛiti[5] of the Universe.

[1] Ṣhiva. [2] Lîlâmayî.

[3] Ṣhiva Nîlakaṇṭha, whose throat is blue from his having swallowed to save the world the poison arising from the ocean.

[4] A flower sacred to the Devî. [5] Nature.

Nothing is to me such an object of endearment, pride, affection, and displeasure,[1] as the garments, ornaments, pastes for the body, and other things made glorious by the glory of the One at Whose feet I have resigned myself. At the sight and touch of these signs I remember Him and am filled with continuous ecstasy. Their absence from the body of a man makes him appear to my eyes as the image of a Piṣhâcha,[2] and the Sangsâra as nothing but hell in another form. Such signs of the region of Kaivalya,[3] rare even amongst Devas, form the only certain means whereby I may be drawn out of the sea of Sangsâra and then plunged into the sea of Her existence of consciousness and bliss. For this reason in the Ṣhâstra the Guru of the world has Himself commanded that for the attainment of the state of self-loss in this Mahâbhâva such signs and marks should be worn on the body not merely during worship, but at all times. And it is according to His command that five different kinds of dress, forehead marks,[4] and so forth, have been ordained for the five classes of worshippers—namely, Ṣhaiva, Vaishṇava, Saura, Ṣhâkta, and Gâṇapatya. These are—three lines on the forehead,[5] trident, ashes, matted hair, Rudrâksha[6] beads, tiger skin, Damaru,[7] human skull, and so forth, for Ṣhaivas ; a high line on the forehead,[8] yellow or white dress, marks of conch-shell, discus, club and lotus, rosary of Tulasî,[9] dots of sandal paste on the face,[10] and so forth, for Vaishṇavas; red circular forehead mark, red dress, rosary of lotus seeds, and so forth, for Sauras;[11] yellow

[1] Abhimâna — anger which is felt at neglect by the person one loves.

[2] A low spirit—as we should here say "devil." [3] Liberation.

[4] Tilaka. [5] Tripuṇḍra—horizontal lines on the forehead.

[6] The seed of a plant used in the worship of Ṣhiva.

[7] A small hand-drum.

[8] Ûrddhvapuṇḍra—a single vertical line on the forehead.

[9] Seed of the Tulsî plant sacred to Vishṇu.

[10] Gopîchandana; sometimes made with the dust of Brindabun and other Vaishnava tirthas. [11] Sun-worshippers.

or red dress, three red lines on the forehead, Sarpasûtra,[1] Yogadaṇḍa,[2] and so forth, for Gâṇapatyas[3]; and crescent-moon-shaped mark with vermilion Kuṅkuma,[4] red sandal and the rest, yantra-shaped forehead mark, dishevelled hair, red dress, trident, and so forth, for Ṣhâktas. All these are nothing but instances of ordinances passed in conformity with the great saying, "A Deva alone should worship a Deva."[5] Whether visibly, or in work, or in body, or in Ṣhakti—in short, in every way—a Sâdhaka must be full of the power and manifestations[6] of the Devatâ he worships. It is no wonder that such men as disparage worship and so forth of Devatâ should regard forehead marks, three-line marks,[7] ashes, red dress, Tulasî, rosaries of Rudrâksha beads, and so forth, as visible marks of hypocrisy. But how regrettable is it that such as daily perform worship and so forth yet often think that the wearing of forehead marks, three-line marks, and the like, is only another form of accepting flowers, sandal paste, and other things offered to the Devatâ[8]; so that it is enough to wear them as little as possible, and wholly unnecessary to make oneself ridiculous in the eyes of the educated community by decking oneself out as a master-stripes, with the body smeared all over with ashes or sandal paste. Some people, again, think that religion or worship of Îṣhvara are matters of the spirit,[9] and therefore there is no necessity

[1] A thread made in the form of a serpent used as Uttariya Vastra (cloth).

[2] A staff of Yogis carried as evidence of their Yogadîkshâ. They hold it until they attain Siddhi. As Gaṇeṣha is the Guru of the Yogî sampradâya (community), the Gâṇapatyas carry this staff.

[3] Worshippers of Gaṇeṣha. [4] Saffron.

[5] In order to aid the worshipper to become like the Devatâ he worships, he adopts the signs of the latter. This helps him to establish the unity of consciousness. So in the Rahasya pûjâ the Sâdhaka dresses like a woman. [6] Vibhûti. [7] Tripuṇḍra.

[8] These are offered first to the Devatâ, and then accepted by the Sâdhaka as evidence of the presence of the Devatâ with him.

[9] Literally, "things of the inside."

for external marks. Some believe that forehead marks and the like are a form of advertisement, in order to tell people that "I have become religious." According to another view, the wearing of forehead marks, rosaries, and so forth, is but illustration of one's shamelessness and stupidity. Seeing different persons hold such different views, many people become, despite their faith, ashamed to wear such marks in the view of educated men. We may praise such people as become so ashamed on the score of their modesty, but we are astonished at the sight of the shamelessness of their sense of shame. Or perhaps the sense of shame within them is so greatly ashamed that no such shame is expressed without. Strange, indeed, are the religious faith and devotion to Devatâ of those who even in the matter of the worship of Ishṭadevatâ become afraid or anxious because of what other people may think or say about them. Why should such shameless men, who have neither the strength to bear personally what others say nor to remedy it, talk of Siddhi and Sâdhana? Or perhaps it is that Siddhi and Sâdhana are not their object, and therefore they do not perform Sandhyâ prayers and worship. We do not know how to make them understand, but we ourselves are anxious to discover how we can understand them. Why should they show such weakness? Whom are they so much afraid of? We shall try first of all to understand who the people are who frighten them, and why they do so.

There are many kinds of wild, ferocious animals which frown, grunt, roar, and make all manner of frightful appearances at the sight of meek men. Men are not among the creatures on whom they can satisfy their ferocious instincts. Men do not in any way resemble the beasts with which they are in constant feud concerning home and food; and yet if they ever accidentally meet a man on their path, they put on a frightful aspect. The buffalo's reddened eyes, and terrible glances, are

aimed at us, so that he may strike with the points of his levelled horns, and his bellowing makes the heart tremble. The bull's curved neck, the horse's kicking, the snake's loud hissing with expanded hood, the dog's howling and lashing of the tail, the monkey's grinning and jumping—what do all these things mean? Do these animals really want to satisfy their ferocious instinct on men wherever they meet them? If so, they must have some interest in doing so. But what is this interest? Whether we see it in a gross visible form or not, Nature's inscrutable law is that there must be some interest which underlies and prompts action. We cannot, of course, say that this law explains their action as a means of satisfying their ferocious instinct, but this much we can say—that it is an effort at self-defence under the garb of ferocity. Ferocity is desire to kill. Among beasts, birds, insects, flies, and other lower animals, and even among men of their nature, gratification of this instinct to kill mostly exists where the killed is to be the food of the killer, or where it is possible that that which is to be killed would, if alive, have affected any interest of the killer. Where there is no interference with such interest, but there is the possibility of personal safety being in jeopardy, there also we may see the gratification of such instinct. The sight of man inspires birds, beasts, and other lower animals with fear for their safety. Even if man does not show any intention of doing harm to them, his very presence fills their minds with great fear. They therefore try to get rid of that fear by frightening him in their turn. This is why they leap and jump, grunt and roar, frown and fury at his sight. This vast Universe-Kingdom is ever governed by the infallible rule of Dharma.[1] Under this rule each one is ever engaged in the performance of individual duty. Even the heart of the most ferocious ruffian, who fears neither the punishment of the King nor the community in which he lives, nor indeed anybody

[1] Law.

in the world, yet in the end trembles with fear of Dharma. Such is the incomparably great and universe-subduing power of Dharma that before it this entire universe, composed of Suras and Asuras,[1] of moving and unmoving things, ever bows its head. It is matter for no wonder that the rule by which even the world of unconscious things[2] is ever imperceptibly governed should also to-day govern the educated community. If one man is afraid of another, the sight of any sign of the latter naturally rouses terror in his mind. He who is a constant server of Dharma is pleased by the thought thereof, and is never frightened. But he who is certain in his mind, whether he admits it to others or not, that he is a sinner against Dharma, becomes naturally afraid at the sight of marks of Dharma in another. The cause of this fear is the thought, "What will be my fate?" Again, such people think: "One of my race and form, with hands and feet—a man such as I am—is about to leave me far behind, and to become a traveller on the eternal fear-dispelling path." Jealousy and malice, prompted by this thought, then overpower that fear and reveal themselves. The weak heart of the unrighteous man then loses all self-control, and, knowing he is in the wrong, and yet not having the strength to set himself right, thinks himself blessed by the service of jealousy and malice. Everyone in the Sangsâra is not unrighteous, whether he is able to serve Dharma fully or not. On the contrary, Society and Sangsâra are full of men who are truly sorry at their inability to duly serve Dharma. In the present state of society it is difficult to find among one hundred men even ten who duly carry out their religious duties.[3] I may not be able to observe these practices myself, but if I see anyone doing so, as the Ṣhâstra enjoins, I respect and honour him, while if I find anyone who is, like myself, devoid of such practices, I hate him with all my

[1] Devas and their enemies. [2] Jaḍa.

[3] That is, religious practices, the saying of their prayers, etc.

heart, as I hate nobody else. In this way practising men[1] who wear the sacred crown, lock,[2] and thread,[3] forehead marks,[4] carry rosaries, and so forth, rightly occupy a high position in society. The arrogant class, devoid of such practices, should fall low, and are, as a matter of fact, doing so. The true man of practice never, even in his dreams, thinks that his honour and glory should be widespread in Society; but the universe-enchanting great Ṣhakti of Dharma appears of itself in the body of a religious man, and overpowers by its force even beasts and birds, not to speak of men and women. Men and women bow at his feet of their own accord, and show him honour and respect. At the sight of this honour and respect the eyes of self-willed men, devoid of good practice, are pierced as if by an arrow. But while, on the one hand, Nature's rules cannot be thwarted, on the other men of beastly nature cannot bear the sight. It is then that, finding no other available means, the community of self-willed men, proud of their education, begin to vituperate, rail at, and ridicule the religious man's forehead marks, rosaries, dress, and so forth. The object of this railing and vituperation is not really to blame Dharma or the marks of Dharma, nor to establish their uselessness; what is really unbearable to these people is that another person like themselves should be honoured in the Sangsâra as a religious man. They therefore endeavour to destroy the honour which he receives, and to prove his worthlessness by speaking ill of Dharma or marks of Dharma. If for fear of banter

[1] As we say, "Catholique pratiquant."

[2] A long lock of hair on the top of the head left when the rest is shaved or cut. This is as it were the Flagstaff before the royal palace. For here in the Brahmarandhra is the abode of the Supreme.

[3] A cotton thread, with three strands worn slanting across the chest. The three strands are Kâyadaṇḍa, Vâgdaṇḍa, and Manodaṇḍa—that is, controllers of body, speech, and mind. The thread speaks to the wearer of the necessity of these. They are also emblematic of the three Guṇas.

[4] Tilaka (see *ante*, p. 337).

and ridicule a religious man gives up wearing marks of Dharma, or, though he does not abandon them, people consider him worthless, then in either case the purpose of the railers is served; for theirs is the victory if "all brothers" become "equal." They are saved from all fear if no one by any sign or acts reminds them of Dharma in any way.

Now, I ask you, O Sâdhaka! do you wish to abandon that at which you aim in Sâdhana out of fear of these great heroes? Do you really count as men the cowards who lick the feet of beastly propensities and manifest their meanness at every step? If a beast were to threaten you, would you, out of fear, give up the wearing of dresses that befit a man? The difference between a man and a beast is the same as that between a Sâdhaka and a man who is devoted to the Sangsâra. It is out of consideration for your human state that the Ṣhâstra has given you the privilege of ascending to the high step of Devahood. If to-day you spurn the good fortune which is within the reach of your hand, and become a beast in imitation of beasts, then why all this trouble to attain that human birth which is rare even for Devas? Why this downfall after receiving initiation in the Mantra of the supreme Devatâ? Why, being a son of the Queen of Queens, do you roam about forests in the company of beasts? True it is that you are afraid of beasts; but consider what we have said, and say whether it is really you who are afraid of beasts, or the beasts who are afraid of you? Everyone knows that Akrûra was afraid of Kangsa;[1] but think just for once whether it was really Akrûra who was afraid of Kangsa, or Kangsa who was afraid of Akrûra. It is true that the wearing of forehead marks, rosaries, religious dresses, and so forth, by Akrûra was insufferable to Kangsa, but what answer would you give to the question, Why were they insufferable to him?

[1] Kangsa was King of Mathurâ in the days of the Pâṇḍavas, and Kṛishṇa's uncle. He sought to kill Kṛishṇa, but was slain by the latter. Akrûra was his relative, but a very pious man.

Had not the daughter[1] of the King of mountains,[2] the sister of Achyûta,[3] declared (as daughter of Nanda,[4] dashed to the ground by the hand of Kangsa) that the son of Devakî,[5] who was black as a cloud, had descended in the house of Nanda in Gokula as death in order to hurl on the head of Kangsa the fatal thunderbolt? Had not Bhagavân, appearing as a herds-boy,[6] holding the rod of death, been constantly before the eyes of Kangsa, would the latter have fainted out of fear of Kâla (death) at the mere mention of Kâla (blackness)? In that case would the terrible order of Kangsa[7] for the oppression of Devas and Brâhmaṇas and the killing of infants been proclaimed in Mathurâ? Would he have suddenly, looking like a madman, left his throne and rushed out, crying: "Kill! kill!"? Hence I say, think for once whether the frightful appearance which Kangsa used to display to Bhagavân and the devotees of Bhagavân was intended really to frighten Bhagavân, or to save himself from fear of Bhagavân. The Asura[8] knew and yet know not the Bhagavân,[9] so that in terror befitting an Asura he tried to save himself from His hand. Kangsa was an enemy of Bhagavân. Consequently, devotees to Bhagavân also became objects of his enmity, for a devotee's body, senses, mind, and heart are marked and

[1] Pârvatî. [2] Himâlaya. [3] Vishṇu.

[4] The Devî Mahâmâyâ was born as the daughter of Nanda. She was born at Brindabun on the same day as Kṛishna was born at Mathurâ. Vâsudeva, Kṛishṇa's father, took Kṛishṇa to Nanda's house, and changed him for Nanda's daughter, whilst the household of Nanda was made subject to the Devî's mâyâ. Vâsudeva made over the daughter to Kangsa, who tried to slay her by throwing her on a stone; but she, assuming a heavenly body, went to heaven, and by this exchange the life of Kṛishṇa was saved from Kangsa, who was led to this action because he had learned that a son of his sister would kill him.

[5] Kṛishṇa. [6] Gopa.

[7] The incident is similar to that of Herod's order for the slaying of the innocents.

[8] Kangsa was an Asura in human guise.

[9] He was in the state of knowing that Kṛishṇa was Bhagavân, but could not act on that knowledge.

ornamented with signs of devotion to Bhagavân. The sight of these marks used to make the Asura's heart tremble with fear. But did the sight of this fear of Kangsa frighten Akrûra, the crest-gem of devotees? In order to remove all causes for fear, either from men, Kangsa, or existence itself, Akrûra brought Bhagavân, who is the fear of fear itself, from Brindaban to the residence of Kangsa, and thus provided the means of freeing Kangsa from all fears in this and the next world.[1] Had Akrûra been really afraid of Kangsa, and had there been any malice against Kangsa at the root of this fear on the part of Akrûra, would he have brought the Friend of the World[2] from Brindaban to Mathurâ, and thus performed an act of eternal friendship to Kangsa, both here and hereafter?[3]

Kangsa may have entertained malicious feelings against forehead marks and rosaries and the name of Kṛishṇa, but it was because there was at Mathurâ a person[4] who had incurred his displeasure by wearing those marks and rosaries, and taking the name of Kṛishṇa, that, notwithstanding that he was Asura, he attained a state rare even to Devas.[3] Hence I say, O Sâdhaka! if in the ordinary worldly way you look at the community of Asuras, hostile to marks of Dharma, considering them to be objects of enmity, you cannot subdue this feeling of yours towards them by ceasing to wear forehead marks and rosaries. If, on the other hand, by the grace of Bhagavân, you have the power to do them mercy, then also you will be able to do so through the influence of forehead marks and rosaries, and in no other way.

Sâdhakas will doubtless fully understand from all that

[1] Akrûra took Kṛishṇa to Brindaban so that He might slay Kangsa, and thereby save him who had done a Sâdhana of Kṛishṇa as his enemy. For though opposed to Kṛishṇa, Kangsa yet had always his mind on him. [2] Kṛishṇa.

[3] For Akrûra, by getting him slain, was the cause of his being saved [4] Akrûra.

we have said so far that forehead marks, three lines, and other signs of Dharma which the Ṣhâstra ordains to be worn by Sâdhakas on different parts of their bodies, are the chief materials for the attainment[1] of the state in which they are merged in Mahâbhâva. The wearing or non-wearing of these outer marks may not matter to the great man who has sunk in the depths of Bhâva, but the non-wearing of them by people whose minds have not been matured in Sâdhana, or who are about to enter upon its path, is undoubtedly the sole obstacle which prevents the opening of the door of Mahâbhâva for their incoming. It is the mature state of this Bhâva which is called the state of merger in the object of worship—that is to say, self-forgetfulness at the sight of the manifestation of the Self[2] of the worshipped Devatâ in one's mind, heart, body, and Âtmâ, and in all the things of this visible Universe. The sole cause of the attainment of Siddhi in this state of absorption is Mantra-ṣhakti.[3] Materials of worship, and so forth, are all means whereby we may directly realize this Mantra-ṣhakti. Sâdhakas acquainted with the principles relating to worship of course know how perfection of the state of merger in Bhâva appears in the person of a Sâdhaka through the influence of Mantraṣhakti. Nevertheless, in order to give some knowledge to those who are eager to perform Sâdhana, we are here bound to shortly indicate the lines along which the system works.

Entrance into the House of Worship.

In the fifth Paṭala of the Annadâ Kalpa it is said: "Next (after bathing and wearing of forehead marks, and so forth),[4] the Sâdhaka should place Sâmanya Arghya[5]

[1] Siddhi.
[2] Svarûpavibhûti.
[3] Ṣhakti as Mantra.
[4] Author's parenthesis.
[5] That is, the general and ordinary offering as opposed to the Viṣhesha arghya or special offering.

in front of the door of the house in which Ishṭadevatâ is worshipped."

In the eighth Paṭala of the Kamalâ Tantra it is said: "A Sâdhaka should enter the house of Yajna[1] after first worshipping the Door-devatâ[2] at the door with a handful[3] of flowers."

In the fourteenth Paṭala of the Nigamakalpalatâ it is said: "A Sâdhaka should worship the Door-devatâ[2] with devotion first at the eastern door of the house of worship, next at its southern door, then at its western door, and lastly at its northern door, and then worship his Ishṭa-devatâ inside the Yantra."[4]

In the Gandharva Tantra it is said: "If the Sâdhaka is unable to construct a house with four doors or perform worship at four doors, he should at one door mentally imagine there are four, and there worship the Devatâ of the four doors."

In the Ṣhivarchanachandrikâ it is said: "A house of Yajna should be entered with the right foot."

In the Meru Tantra it is said: "A Devatâ's house should be entered by advancing the right foot first."

In the third Paṭala of the Sammohana Tantra it is said: "Walking with great care,[5] a Sâdhaka should enter a house of worship with the right foot first."

In the eighth Chapter of the Gautama Tantra it is said: "Driving away spirits[6] and meditating on Vishṇu in his heart a Sâdhaka should enter into a house of Sâdhana with his right foot first and with his head bowed."

In another Tantra it is said: "A Sâdhaka should enter a house of worship meditating on the lotus-feet of the Devî in his heart, with his left[7] foot first and touching the

[1] Literally, sacrifice; here worship in general.
[2] The Dvâradevatâ—that is, the Devatâ presiding over the entry.
[3] Añjali; offered in the palms of the two hands joined together.
[4] See Introduction.
[5] The limbs are, out of devotion, kept as close together as possible; there must be no strutting or striding into the place of worship.
[6] Bhûtas. [7] The apparent contradiction is explained *post*, p. 349.

door slightly with his left side; that is to say, leaning towards the right side of the door, which is the left side of the Sâdhaka, instead of passing just through its middle."

In the Tripurârṇava it is said: "One should enter a house of Yajna by advancing the left foot first."

Removal of Obstacles.

In the Ṣhâmbhavî Tantra it is said: "Next (after entering into the house),[1] the Sâdhaka should remove divine[2] obstacles by means of his divine sight,[3] obstacles in the midmost spaces of the sky[4] by means of water sanctified[5] with the Astra Mantra,[6] and terrestrial obstacles by three taps with the heel of his foot."

In the third Paṭala of the Sammohana Tantra it is said: "On entering into the house a good Sâdhaka should look at the articles for worship and next dispel divine obstacles by his divine look, obstacles in the middle spaces of the sky by means of water sanctified[5] with the Astra Mantra,[6] and terrestrial obstacles by three taps on the earth with the heel of his foot."

The eighth Paṭala of the Gandharva Tantra deals with divine vision, and says: "A Sâdhaka will become of good mind by looking with an angry look."

In the second Paṭala of the Viṣhvasâra Tantra it is said: "Divine look[7] is the name given to that steady gaze in which there is no twinkling of the eye."

[1] Author's parenthesis. That is, the room in which worship is to be performed.

[2] Divya. That is, proceeding from Devas, Devayoni, and other spirits.

[3] Divyadṛishṭi. This steady vision (as to which, see *post*, is acquired by the Hatha Yoga process known as Trâṭaka.

[4] Antarîksha.

[5] Abhimantrita. That is, on which a Mantra has been put, or which has (tocoin a word) been Mantra-ized.

[6] That is, the "weapon Mantra" "Phat," which is always used for such and similar purposes.

[7] Divya-dṛishṭi.

In the fifth Prakâṣha of the Meru Tantra it is said: "Divine obstacles should be removed by looking obliquely."[1]

Taking these dicta together, we can arrive at the conclusion that "divine look" is the name for an angry, oblique look, without twinkling of the eye.

In the Kâlikulâmṛita Tantra it is said: "Terrestrial obstacles should be removed by three taps with the heel of the left foot."

In Somaṣhambhu, quoted by Râghava Bhatta,[2] it is said: "Terrestrial obstacles should be removed by three taps with the heel of the right foot."

The two contradictory dicta are reconciled in the following way: whether in entering the room or stamping with the heel, worshippers of Devas should extend the right foot first and tap with the heel of the right foot. Worshippers of Devîs[3] should extend the left foot first and tap with the heel of the left foot.

In the Tantrasâra it is said: "After first removing the obstacles a Sâdhaka should next assume the proper sitting posture,[4] or he may remove the obstacles on taking his seat."

Seat.[4]

In the seventh Paṭala of the Gandharva Tantra it is said: "Next, the Sâdhaka should take a seat neither low nor too high. He should never use a seat or an Arghya vessel[5] which is broken.

"On a seat made of the skin of black deer a Sâdhaka

[1] That is, out of the corners of the eyes.

[2] The great Tântrik commentator on the Shâradâtilaka.

[3] The Devî's position is on the left side of the Devatâ, and in the Chakra the Ṣhaktis sit on the left of the respective Sâdhakas in the circle which surrounds the Chakreṣhvara. Woman generally is the left and man the right side.

[4] Âsana. There are a great number of these (see Introduction), but the ordinary position for worshippers is "the loosened lotus seat" Muktapadmâsana.

[5] For offering.

attains liberation, and on a seat made of tiger skin a Sâdhaka attains both wealth and liberation. In a rite done to attain some desire a woollen seat[1] is the best—a red woollen seat being particularly suited for the attainment of the desired object. A seat of Kuṣha grass leads to attainment of Siddhi in Mantra, and in rites undertaken for the purpose of killing[2] a black woollen seat, and in the worship of Tripurasundarî a red woollen seat is the best seat. A seat for use in worship must not be more than two cubits in length, one and a half cubits in breadth, and three fingers in thickness. As regards the seat of deer skin and tiger skin which grant Siddhi, as spoken above, a Sâdhaka may use them in any way he pleases, for there is no rule which limits their dimensions. A householder, even if he be initiated, should never sit on a skin of a black deer (in the Yoginîhṛidaya it is said that Yatis, those belonging to the Vânaprastha Âṣhrama, Brahmacharîs, and Bihkshus, alone are competent to sit on the skin of a black deer).[3] Earthen seats cause sorrow, and wooden seats bring ill-luck. Seats of the wood of mango, Nimva,[4] and Kadamva[5] trees in particular, bring destruction of family. Seats of the wood of Vakula, Kingshuka, and Jack-fruit trees, cause loss of all property. Seats made of bamboo, brick, wood, earth, grass, and twigs, are the cause of poverty, disease, and sorrow. Hence, Sâdhakas should never use such seats. Nor should they use seats cut by weapons, worn out, broken, unclean, belonging to other persons, or unwashed. Among wooden seats, those made of Gâmbhârî wood alone are good, all others being inauspicious. In performing worship a Sâdhaka should not take a seat without discrimination. Seats of wood and other materials also should be of the dimensions prescribed in the Ṣhâstra.

[1] Kambala. [2] Mâraṇa.

[3] Author's parenthesis. The first and last are ascetics; literllay "those who have controlled their passions" and religious mendicants. The second and third are members of the Âṣhramas of those names.

[4] Neem-tree. [5] *Nauclea Cadamba.*

Wooden seats should be twenty-four fingers long, sixteen fingers broad, and four fingers high. If both earthern and cloth seats are used together[1] (from this it appears that in the absence of all other kinds of seat earthern seats also may be used),[2] and if wooden and woollen seats are used together, Sâdhakas not only fail to acquire future religious merit,[3] but also lose all merits acquired in the past. Considering all this, a Sâdhaka should secure as best a seat as he can for his use."

In the Hangsa-Maheṣhvara it is said: "If a Sâdhaka sits on hair, all his religious merits[3] are destroyed. The very touch of hair instantly spoils Siddhi. A Sâdhaka should, therefore, make his seat of skin denuded of hair."

In the Kâlikâ Purâṇa it is said: "One should never use seats made of iron, or brass, or lead. In worship it is best for a Sâdhaka to use a seat of stone, or gems,[4] or precious metals.[5] Worship of Devatâs, even when the Sâdhaka is in water, should be done when seated on seats, and not in a standing posture. In water, seats of stone, Kuṣha grass, wood, or metals should be used, and of no other material. In the absence of a seat of any of these kinds, one should imagine such a seat in the water itself; consecrate it as a seat, and then worship the Devatâ in the water."

In the Kâmadhenu Tantra it is said: "All the Japa, worship, and so forth, become fruitless of him who spreads a seat in a Tirtha, and performs Japa and so forth sitting on it. The statement that the hardness of earth is due to the mass of the fat of Mahishâsura's body[6] (and is, consequently, unclean),[2] applies to places other than Tîrthas. (Fat of the body of Mahishaâsura is most probably a clerical error for fat of the bodies of Madhu and Kaitabha,

[1] That is, if one is spread over the other.
[2] Author's parenthesis. [3] Puṇya. [4] Maṇi.
[5] Ratna. Maṇi and Ratna are generally used synonymously. Ratna may also mean here precious stones.
[6] An Asura slain by the Devî.

or it may have been the fat of Mahishaâsura in some other Kalpa.)[1]

In the thirty-first Paṭala of the same Tantra it is said: "A good Sâdhaka should never sit on seats in Siddha, Pîṭhas, and Tîrthas.[2] If he does, he will not only reap no fruit for having visited such Tîrthas, but will suffer the consequence of desertion of Tîrthas."

"A seat is called Âsana for giving Âtmasiddhi (A) (Siddhi of the self); preventing Sarvaroga (Sa) (all diseases), and giving Navasiddhi (Na) (fresh Siddhi)."

In the Goraksha Sanghitâ it is said: "Seated postures are as many in number as Jîvas and animals. For every one of the eighty-four lakhs[3] of Jîvas a separate seated posture has been spoken of. Maheṣhvara alone is aware of the particulars of all these postures. Of the aforesaid eighty-four lakhs of seated postures, two are the best—namely, the Siddha seat (Siddhâsana) first and the lotus seat (Kamalâsana) next. (As these seats are not used in worship and such other rites, we desist from dwelling on their characteristic peculiarities here.)[4]"

Râghava Bhatta says: "Japa, worship, and so forth, should be performed sitting in postures, such as Padma, Svastika, Vîra, and so forth,[5] otherwise they will be ineffectual."

In another Tantra quoted by Râghava Bhatta it is said: "Place the left foot on the right and the right foot on the left, gird up the loins and heels, and fix the gaze at the tip of the nose. To sit in this way is the Padma seat, adored of all Sâdhakas (1)."

In the eighth Chapter of the Gautamîya it is said: "The two feet should be placed well on the two thighs. This is the Padma seat, beloved of Yogîs."

[1] Author's parenthesis.

[2] All the Devîpîṭhas and Piṭhas, where great Sâdhakas have attained Siddhi and other places of pilgrimage.

[3] A lakh = 100,000.

[4] Author's parenthesis; but as to the lotus seat, see next passage.

[5] These are described *post*.

In the second Paṭala of the Sammohana Tantra it is said: "A Yogî should sit with a straight back, crossing his feet.[1] This is called Svastika seat (2)."

"A Yogî should sit with a straight back, keeping one of his feet on the ground and placing his other foot on the thigh of that foot. This is called Vîra seat." Although the Ṣhâstrik authority does not say which foot should be on the ground, it has been the practice among successive generations of adepts[2] to keep the left foot down and place the right foot on the left thigh (3).

In the third Paṭala of the Sammohana Tantra it is said: "O Devî! a Sâdhaka should sit on the prescribed seat,[3] arranging his limbs in any of these forms of sitting posture. At the time of worshipping a Devatâ it is not proper to place one's feet in any other way."

In the Yoginî Tantra it is said: "Placing a seat[3] on the ground a Sâdhaka should sit on it, adopting the Svastika or some other form of sitting posture, and covering his feet with his cloth."

Rules relating to Direction in Worship.[4]

In the Yâmala it is said: "The space between the worshipped (Devatâ) and the worshipper (Sâdhaka) should be on the east. The right side of the Sâdhaka should be the south, the left side north, and the back west. In every case these directions should be adopted in performing worship." That is to say, although the directions are fixed according to the rising and the setting sun, the direction which the Sâdhaka faces in performing worship is the east. For there is no such thing as an absolute direction in the world, all directions being relative to the positions of the individual. The term "direction," itself

[1] Literally, "putting his feet within the folds of his knees."

[2] Âchâryyas.

[3] Material seat spoken of before. Âsana is used in the twofold signification of the actual thing on which a Sâdhaka sits and the posture in which he sits.

[4] Dik-nirṇaya.

proves this sufficiently. " That which is merely directed or pointed out is called direction." For instance, that which I call my east will be directed or pointed out as west by a person who is to the east of me. Hence it is quite plain that direction exists in respect of an individual, and not absolutely. But, blinded by the vanity of philosophic wisdom, some people do not see this derivative meaning of direction, but speak of the existence of absolute directions. Essentially, however, there is no such thing as direction; but whatever direction is pointed out at any time is direction at that time. If directions are fixed according to the rising and setting of the sun, they are the same for all people, and the pointing out of a direction by one person settles it for all.

For the reasons given above, the Ṣhâstra has said in the Bhâvachuḍâmaṇi: " O Devî ! according to the desire of a Sâdhaka the Devatâ appears in all directions (for Her who is Omnipresent it is impossible that there should be either front or back). Still, one should perform a worship[1] and other ritual acts at night, facing the north.[2] In worshipping Ṣhiva in particular, one should always take care to face the north, whether during day or in the night. As regards worship and so forth relating to Vishṇu, it is best to face the east, though it is not improper to face the north. As regards Ṣhakti, it is best to face the north, although it will not be out of order if the Sâdhaka faces the east."

In the Vârâhîya it is said: " Having bathed, one should sit for worship, clad in white, having duly done Âchamana[3] and facing east."

In the Gautamîya it is said: " A Sâdhaka with well-controlled Âtmâ should sit on the prescribed seat facing the east.

[1] Literally, " Divine work."

[2] This actual north will be the ritual east.

[3] Ritual sipping of water for the purpose of cleansing the lips, mouth, and throat.

" Bathed, clad in clean, fine, and unsoiled cloth, with face, hands, and feet washed, with forehead brightened by a high white line;[1] having duly done Âchamana;[2] having performed the sacred hand-mudrâ;[3] facing the east, properly seated in the Baddhapadmâsana[4] or Svastika posture—thus should a Sâdhaka worship with joined palms his Gurus and Gaṇeṣha."

In Haribhaktivilâsa it is said: " A worshipper of Ṣhrîkṛishṇa should generally sit facing the east during day, and in the night a Sâdhaka, with composed countenance, should perform worship and so forth, facing the north.

" Worship and so forth should be performed sitting, facing the north or east in front of the image of Devatâ." That is to say, if the established Devatâ[5] is facing the west, the Sâdhaka should face the east, and if the Devatâ is facing the south, the Sâdhaka should face the north.

In the Kâlikâ Purâṇa it is said: " Of all the quarters the north pleases the Spouse of Ṣhiva. A Sâdhaka should, therefore, always sit facing the north in the worship of Chaṇḍikâ."

In the Ṣhâktânandataraṅgiṇî it is said: " Worship of Devas should be performed facing the east during the day and facing the north in the night, but worship of the Devî and worship of Ṣhiva should always be performed facing the north."

Time for Worship.

In the twenty-eighth Paṭala of the Gandharva Tantṛa it is said: " After receiving initiation from Guru in accordance with the injunctions a good Sâdhaka should daily worship the Devî in the morning with undivided heart."

In the second Paṭala of the Yoginî Tantra it is said: " He who desires to reap a full crop of fruits from his

[1] Ûrddhvapuṇḍra. [2] Cleansing the lips and throat.
[3] Kara-mudrâ. [4] See Introduction.
[5] Pratishṭhita Devatâ; that is, the permanently fixed Devatâ.

rites should begin them in the morning and finish them all by noon."

In the eleventh Paṭala of the Nigamakalpalatâ it is said: "The daily worship should be begun after the passing of the half of the first Prahara[1] and finished at the end of ten Daṇḍas[2] If Japa and so forth are performed in the morning, it is not improper to perform worship at noon."

In the third Ullâsa of the Mahânirvâṇa Tantra it is said: "The duties of the morning[3] should be performed in the morning, Sandhyâ prayers should be said at the three divisions of the day,[4] and worship of Ishṭadevatâ should be performed at noon. This is the general rule for the initiated in all Mantras."

Place for Worship.

In the seventh Paṭala of the Gandharva Tantra it is said: "It is prohibited to worship Devatâ and so forth in a place which is unclean with hair, insects, and the like, cold, very low, very high, jungly, very windy, infested with other animals, covered with dust or mud, where beasts are near by,[5] treeless, at a distance from water, open on all sides,[6] or unpleasant to the worshipper.[7] Worship should not be performed in even a holy place if its soil is saline or infested with insects." The above is an account of places, the use of which for Yajna is prohibited. Below is given an account of places which are recommended for use in Yajna:

"O Mahâdevî! a place for the performance of Yajna by a Sâdhaka should possess the following characteristics: It should be near to a tank or well, in a garden of flowers,

[1] The first three hours of the day. [2] Four hours after daybreak.

[3] Prâtahkṛitya. [4] The junctions at morn, noon, and even.

[5] Paṣhubhirnavilokita. That is, worship should be done in a place which cannot be approached by beasts.

[6] Anâvṛitachaturdikshu.

[7] All such circumstances distract from the necessary tranquillity of mind.

having a beautiful temple[1] on it, with a clean altar, furnished with articles for drinking and eating, perfumed with camphor, sandal, incense, and so forth; bright red like the rays of the morning sun, pleasant, delightful to the mind, containing all the weapons of Devatâ and a well-furnished inner house.[2]

"The best places are holy grounds,[3] river-sides, caves, Tîrthas, summits of mountains, confluences of rivers, holy forests, solitary gardens, at the foot of bael-trees, valleys, places overgrown with Tulasî plants, pasture lands, temples of Ṣhiva without a bull, at the foot of Aṣhvattha,[4] Âmalaki[5] trees, cowsheds, islands, temples, seashore, one's own house, the abode of Guru, places which naturally tend to generate single pointedness of mind, places free of animals and solitary. If a Sâdhaka performs worship in solitude at any place, the Devî Herself accepts the leaves, flowers, fruits, and water offered by him. If the Sâdhaka has sufficient reverence and devotion, if there are sufficient articles for worship, and if the worship is performed in solitude, the Mother of the world who is attached to Her devotees appears of Her own will at such a place."

Worship of Ṣhiva.

In the fifth Paṭala of the Toḍala Tantra it is said: "A Sâdhaka, be he a Ṣhaiva, or a Vaishṇava, or a Ṣhâkta, or a Saura, or a Gâṇapatya,[6] should worship first Ṣhiva and then other Devatâs. If a person worships another Devatâ after having first worshipped Ṣhiva, the fruits of that worship are truly increased a crorefold.[7] If, however, he first worships another Devatâ and then worships Ṣhiva, all the fruits of that worship are devoured by Yakshas and Râkshasas."[8]

[1] Maṇḍapa.
[2] Gṛihântara.
[3] Yâgabhûmi; where worship is done.
[4] Pipul.
[5] Emblic Myrobalan.
[6] Worshippers of Ṣhiva, Vishṇu, Devî, the Sun, and Gaṇeṣha.
[7] Ten millions.
[8] Evil spirits.

Ṣhiva's words in the sixty-fourth Paṭala of the Utpatti Tantra are as follows: "How can a Ṣhâkta,[1] or a Vaishṇava,[1] a Ṣhaiva,[1] or a Gâṇapatya,[1] attain Siddhi if he does not worship Ṣhiva? O Devî! if a person worships another Devatâ without first worshipping Me, that worshipped Devatâ does not accept his worship, but returns to Her own seat, having cursed him. O Devî! O Maheshvari![2] whatever in the way of flowers, Naivedya[3] and so forth, from even a mountain heap of sweetmeats duly arranged, fruits and all sorts of flowers gathered as prescribed, and of all kinds of food heaped as high as Mount Sumeru, and quantities of curry and so forth as great as great seas, are offered without first worshipping Ṣhiva, will be unacceptable as excrements. In the Kali age, whoever worships another Devatâ without first worshipping Ṣhiva is guilty of a great sin."

In the first Paṭala of the Liñgârchchana Tantra it is said: "O Parameṣhvarî! every one, be he a Ṣhâkta, Vaishṇava, or Ṣhaiva, should first worship Ṣhiva with bael-leaves, then pray for His permission to worship other Devatâs, and afterwards worship them. Otherwise, Maheṣhvarî! without worship of Ṣhiva everything will be as unacceptable as excrements. O Parameṣhvarî![4] so long as one lives on earth, one should daily worship Ṣhivaliñga,[5] which is Brahman with supreme devotion."

In the twelfth Paṭala of the Mâṭṛikâbheda Tantra it is said: "The Devatâs who are within this Universe, as well as those who are without it, are all gratified if only Ṣhiva is worshipped."

In the Mahâlingeṣhvara Tantra it is said: "A Sâdhaka, whoever he may be, belonging to the three worlds will suffer a painful death if he worships Kâlî, Târâ, and Tripurasundarî,[6] without worshipping earthen Ṣhivaliñga."

[1] Worshippers of Ṣhiva, Vishṇu, Devî, the Sun, and Gaṇeṣha.
[2] The Devî as great Lord of the Universe.
[3] Offerings of food.
[4] See note 2, *ante*.
[5] The phallic form of Ṣhiva
[6] Forms of the Devî.

In the Tripurâ Kalpa it is said: "So long as a bad Sâdhaka does not worship Ṣhivaliñga, neither Tripurasundarî nor Târâ nor Kâlî accept his worship."

"Mahâvidyâm pûjayitvâ
Ṣhivapûjâm samâcharet
Anyathâkaraṇât devî
Na pûjâphalamâpnuyât."[1]

In the Meru Tantra it is said: "All Brâhmaṇas, Kshatriyas, Vaiṣhyas, Ṣhûdras, and Anuloma[2] half-castes, should ever worship Ṣhivaliñga with care and with Mantras special to its worship."

In the Yâjnavalkya Sanghitâ it is said: "By worshipping a single Vâṇaliñga[3] a man reaps the fruits of worshipping ten million other Liñgas. Constructing an altar (Gaurîpîṭha)[4] with copper, crystal, gold, stone, or silver, one should establish a Vâṇaliñga on the Pîṭha[5] and then worship it. Even liberation, not to speak of worldly gain, comes within the grasp of him who worships Vâṇaliñga daily with devotion."

In the Vîramitrodaya it is said: "A householder should not worship a Vâṇaliñga which is very small, or very large, or brown. A Vâṇaliñga shining and deeply dark like a black bee is the best for worship by a householder. A Vâṇaliñga, whether it is with Pîṭha (Gaurîpîṭha)[6] or without Pîṭha, should be worshipped even without purification or so forth by means of Mantras. Every Vâṇaliñga, whether it exists in a palace or in a Pîṭha, grants Siddhi and liberation to the Sâdhaka.

[1] No translation of this Sanskrit verse is given in the original, which in English runs: "Worship of Ṣhiva should be performed after worshipping Mahâvidyâ; otherwise, O Devî! the fruits of worship will not be reaped."

[2] Born of father of higher caste and mother of lower caste.

[3] A Liñga formed of stones of a particular oval shape found in the Gaṇḍakî River.

[4] Author's note. This is the Yoni which encircles the Liñga.

[5] That is, the Gaurîpîṭha.

[6] *Vide ante*, note 4.

"O great King! none of the Vâṇaliñgas existing on this earth require Prâṇapratishṭhâ,[1] purification,[2] or the invocation or dismissal of Devatâ.[3] (In the eternally established Brahmaliñga Bhagavân the Creator of all things, is eternally present, so that both invocation and dismissal are impossible in respect of it.)"

In the first Paṭala of the Liñgârchchana Tantra it is said: "Beloved One! the country in which the Liñga is not always worshipped is as degraded as a trenching-ground. If Brâhmaṇas, Kshatriyas, and Vaiṣhyas do not worship the Liñga, they will at once become Chaṇḍâlas.[4] And if Ṣhûdras do not worship Ṣhiva, they will attain the state of swine. O Mistress of Devas! the house in which Ṣhiva is not worshipped is like a pit of excrements, and one should avoid the food and drink of that house just as one avoids excrements."

Order of Worship.

In the seventh Chapter of the Gautamîya Tantra it is said: "Worship is of five kinds. Hear from Me the difference between them. I shall one after another speak of the differences between the five forms of worship—namely, Abhigamana, Upâdâna, Yoga, Svâdhyâya, and Ijyâ.[5]

"To go to the house of Devatâ, cleanse the place where the Devatâ is seated, and remove from the person of the image the pastes, flowers, garlands, and so forth, attached to it. This is called Abhigamana. Upâdâna is the name given to the cutting of flowers and the like and the collecting of materials such as incense, sandal, and so forth. Ijyâ is the name for the worship of the Ishṭadevatâ, with offerings of materials such as Pâdya[6] and so

[1] That is, the life-giving rite. [2] Sangskâra.
[3] Âvâhana and Visarjjana (see *ante*).
[4] One of the lowest and most unclean castes.
[5] These are each described *post*. [6] Water for washing the feet

forth, accompanied by Mantras, according to the Ṣhâstra after Bhûtaṣhuddhi,[1] Prâṇâyâma,[2] Nyâsa,[3] mental worship, and so forth. Svâdhyâya is the name given to the doing of Japa according to the Ṣhâstra of the great Mantra, consisting of the name 'Kṛishṇa,' reading its Sûkta,[4] Stotra,[4] singing the name of Hari, and studying the spiritual Ṣhâstra, in their respective order. Yoga is the meditation of Ishṭadevatâ in one's mind. O man of good deeds! these are the five forms of worship. They grant the fruits of Sâmipya, Sârûpya, Sâdṛiṣhya, and Sâyujya in succession:[5] Abhigamana and Upâdâna grant Sâmipya, Ijyâ grant Sâdṛiṣhya, Svâdhyâya grants Sârûpya, and Yoga grants Sâyujya."

(The Gautamîya Tantra ordains worship of Vishṇu. Consequently, it speaks of Japa of the Mantra, consisting of the name of Kṛishṇa, and singing of the name of Hari. But this is merely an indication of a Sâdhaka's duty relating to his Ishṭadevatâ, be he a worshipper of Ṣhakti or of Ṣhiva, or of any other Devatâ. Sâdhakas other than Vaishṇavas will understand the Japa of the name of Kṛishṇa, and singing the name of Hari to stand for Japa of the names of their individual Ishṭadevatâs, and singing of their names.)

[1] Purification of the elements.
[2] Control of breath.
[3] See Introduction.
[4] Hymn.
[5] These are four qualified states (pada) of Mukti. Sâdṛiṣhya is apparently Sâlokya, which precede and lead up to Kaivalya, or absolute liberation, which is the establishment of the true form (Svarûpa) of consciousness.

CHAPTER XX

CEREMONIAL WORSHIP—*Continued*

Purification of the "Five."[1]

IN the Kulârṇava Tantra it is said: "O Devî! so long as a Sâdhaka does not carry out the five forms of purification, how can he perform worship of a Devatâ? These are Purification of self (Âtmaṣhuddhi), of place (Sthânaṣhuddhi), of Mantra (Mantraṣhuddhi), of articles for worship (Dravyaṣhuddhi), and of Devatâ (Devaṣhuddhi). Worship withou tpurification of the five is intended only for abhichâra.[2]

"1. Purification of the self of the Sâdhaka consists of proper bathing, purification of the elements (Bhûtaṣhuddhi), breath-exercises (Prâṇâyâma), and so forth, and Nyâsa of six parts of the body (Shaḍañganyâsa), and all other forms of Nyâsa.[3]

"2. Purification of place is making the house of worship as clean as the centre of a mirror by dusting, wiping, and so forth, and adorning it with auspicious ornaments, such as powders of five colours, with seat, canopy, incense, lamp, flowers, garlands, and so forth.

"3. Purification of Mantra is the performance of Japa of the letters of the alphabet which compose the Mâṭṛikâmantra, once in their regular order (anuloma), and once again in the opposite order (viloma),[4] by linking the letters of the Mûlamantra with them.

[1] Pañchaṣhuddhi.
[2] Rites done for malevolent purposes.
[3] See Introduction.
[4] That is, in the first place from A to Ksha, and in the second from Ksha to A.

" 4. Purification of articles is the sprinkling on articles of worship of water sanctified by a recital of the Mûlamantra and the weapon Mantra,[1] and then displaying the Dhenumudrâ (cow-mudrâ) over them.[2]

" 5. Purification of Devatâ is the placing of the image of the Devatâ on the Pîṭha,[3] invoking the Ṣhakti of the Devatâ into it by means of Antramantra Prâṇamantra[4] and so forth, then bathing it (at least)[5] thrice along with recital of Mûlamantra,[6] and finally adorning it with garments, ornaments, and the like, and offering incense, light, and so forth. These five forms of purification must be performed first, and then the worship should be commenced."

Purification of the " Twelve."[7]

In the eighth Chapter of the Gautamîya Tantra it is said: " Next is related the method of purification of the twelve, as followed by Vaishṇavas. Purification of feet (2)[8] by Vaishṇavas is the use of the feet in such blessed acts as going to the house of Bhagavân, following Bhagavân in Yâtrâs[9] and festivals, and circling[10] round Bhagavân with devotion. The purification of hands (2), which is done by taking leaves, flowers, and so forth, in

[1] That is, the Astra Mantra " Phaṭ."

[2] This manual gesture resembles the teats of a cow. Dhenu (cow) is here Kamadhenu, the celestial cow whose teats exude nectar. By displaying the Dhenumudrâ the Sâdhaka expresses the desire that the offerings of food placed before the Devatâ may be turned into nectar (Amrita).

[3] The seat.

[4] Antra is entrail, intestine. Prâṇamantra is the life Mantra.

[5] Author's parenthesis.

[6] That is, the principal Mantra of the Devatâ

[7] Dvadaṣhaṣhuddhi.

[8] It is by adding the numbers within brackets in the text that the number 12 is obtained—viz., feet 2, hands 2, tongue 1, ears 2, eyes 2, head 1, nostrils 2 = 12.

[9] Festivals. Some festivals are specially so called, such as Ratha Jâtrâ (car festival), Snâna Jâtrâ (bathing festival), and Râsajâtrâ (Rasa festival).

[10] Pradakshiṇa. The worship goes round and round the image.

the hands wtih devotion, for the worship of Bhagavân is better than any other form of their purification. Purification of (the tongue or) speech (1) is produced by singing with devotion the name, beauty, and qualities of Bhagavân Ṣhrî Kṛishṇa. Purification of the ears (2) is caused by hearing recitals of Bhagavân's play and qualities; and purification of the eyes (2) is produced by the seeing of festivals in honour of His name. Purification of the head (1) is caused by placing on the head water touched by Bhagavân's foot,[1] and flowers, garlands, and so forth, offered to Bhagavân, and by bowing to Bhagavân's lotus-feet. Purification of the nostrils (2) is produced by smelling the fragrance of offerings, scents, flowers, and so forth. Leaves, flowers, and all else offered at the lotus-feet of Ṣhrîkṛishṇa purify the three-worlds, so that the touch of them instantly purifies a Sâdhaka's body, belongings, mind, life, and all else. (Here also Ṣhaiva, Ṣhâkta, and other worshippers should understand the above as an indication of that which should be done in respect of their individual Ishṭadevatâs.)"

In the sixth Ullâsa of the Ṣhâktânandataraṅgiṇî it is said: "After performing purification of hands with flowers, sandal paste, and such other things, one should fence the quarters[2] by clapping the hands thrice, higher and higher,[3] saying the weapon Mantra,[4] and snapping the fingers[5] ten times. Then, after having removed all obstacles and purified the flowers and so forth, make obeisance to the three Gurus[6] on the left side."

[1] Pâdodaka-Pâdya is offered as the first article of worship for washing the feet of the Devatâ. After the feet have been so washed the worshipper sprinkles the water on his own head. [2] Digvandana.

[3] The palm of the left hand is struck with the forefinger and middle finger, and each time the hands are raised to a position higher than the last. [4] "Phaṭ."

[5] The hands are carried in a circle round the person or thing fenced and "Phaṭ" is said. A circle is thus established which excludes all evil influences.

[6] That is, Guru, Parama Guru, and Parâpara Guru. The Guru, his Guru, and the latter's Guru.

In Tantra it is said:[1] "One should make obeisance to Guru, Parama Guru, and Parâpara Guru on the left side, to Gaṇeṣha on the right side, and to one's Ishṭa-devatâ on the head."

Purification of Elements.[2]

In the Gandharva Tantra it is said: "It is by virtue of purification of elements,[2] Ṛishi-nyâsa, Pîṭhanyâsa, Nyâsa of six parts of the body, Nyâsa of hands, Mâtṛikâ-nyâsa, and Vidyânyâsa, that a Sâdhaka becomes full of the Deity, and these are the Nyâsas[3] which must be performed daily. All other Nyâsas are said to be Nyâsas for the attainment of some particular desired end."[4]

In the same Tantra it is again said: "It is by virtue of control of breath,[5] meditation,[6] and Nyâsa, that a Sâdhaka attains a Divine body. Abundance of Nyâsa make the worship bear abundance of fruits. O Maheṣh-varî! a Jîva's body constituted of five elements, and ever associated with fæces and urine, is in its very nature unclean. In order that this unclean body may be purified, it is dried up by means of Vâyumantra,[7] and burnt and reduced to ashes by means of Agnimantra.[8]

[1] No name is given in the text.

[2] Bhûtaṣhuddhi. The elements (bhûta) are the five Tattvas, "ether," "air," "fire," "water," and "earth," though the reader must not identify these with the meaning of the English words. Thus, "earth" (Pṛithivî) is not common earth, but that universal movement (Parthiva vâyu) which gives solidity to matter. Thus, ice, though it is a compound of water, is in the Pârthiva or solid state. See Author's "Six Centres and the Serpent Force."

[3] Nyâsa comes from the root "place," and means the placing of the tips of the fingers and palms of the right hand on various parts of the body accompanied by Mantra. Its object is to infuse each of such parts with the life of the Devatâ, so that the Sâdhaka becomes Deva-tâmaya (see Introduction).

[4] That is, the fulfilment of some worldly end. Spiritual desire is no desire (Kâma). [5] Prâṇâyâma. [6] Dhyâna.

[7] That is, "Yang," the vîja of the Vâyu Tattva.

[8] "Rang," the vîja of the Tejas Tattva.

"A shower of nectar[1] is caused by means of Chandra-mantra,[2] and a flooding of water by means of Varuṇa-mantra.[3] The five elements composing the body must be purified by contact with unmanifested Brahman, brought about by means of Rechaka, Pûraka, and Kumbhaka of breath,[4] with the help of the said Mantras. This is called 'purification of elements.' After performing purification of elements in this manner, one should place Arghyas[5] and such other things, and next perform Mâtṛikâ-nyâsa, Mantra-nyâsa, breath-control,[6] and Ṛishi-nyâsa."[7]

Purification of elements is accomplished by inner Yajna[8] and Prâṇâyâma[9] together. Inner Yajna is accomplished in this way.[10] Mother Kulakuṇḍalinî, the World Consciousness[11] living in the womb of the Mûlâdhâra lotus, is awakened. She is taken along the Sushumnâ path, piercing on the way throughout the six Chakra Mûlâdhâra, Svâdhishṭhâna, Maṇipura, Anâhata, Viṣhuddha, and Âjñâ. She and the Jîvatmâ residing in the heart are united with the supreme Tattva of Paramaṣhiva residing in the petals of the thousand-petalled lotus Sahasrâra. The Mâyik elements[12] of the phenomenal Mâyik world are merged in the Parobrahmatattva of Ṣhivaṣhakti. The elemental products[13] are the twenty-four Tattvas of earth, water, fire, air, ether, smell, taste, sight, touch, sound, nose, tongue, eye, ear, skin, voice, hand, foot, anus, genitals, Manas, Ahangkâra, Buddhi, and Prakṛiti. The Sâdhaka thinks to himself that in their Mâyik existence they exist as seeds,[14] and thus

[1] Amṛita. [2] That is Ung. [3] That is, the "water" Mantra "Vang." [4] That is, expiration, inspiration, and retention of breath in Prâṇâyâma.

[5] Offerings. [6] Prâṇâyâma. [7] See Introduction.

[8] See *post*, p. 367. [9] See Introduction.

[10] See as to this author's Introduction to "Mahânirvâṇa Tantra" and "Six Centres and the Serpent Force."

[11] Jagachchaitanya, the virâṭa consciousness, or consciousness of the world as a whole.

[12] Prapañcha. [13] Vikâra. [14] Vîja.

meditating offers a full Âhuti[1] of the Brahmâṇḍa[2] in Brahman Itself. Next, with the help of purified Mind-Prakṛiti,[3] existing in the form of seed (vîja), Mother Kulakuṇḍalinî must, after re-awaking the dualistic Tattvas from their supreme union or undifferentiated non-dualistic Tattva of Ṣhakti and possessor of Ṣhakti or Prakṛiti and Purusha, be re-established in Her own place in the womb of the Mûlâdhâra lotus, and there united with Svayambhuṣhiva.

Next, in order to perform the outer worship of Her as Ishṭadevatâ, a new and purified body must be constructed, composed of Mantra—that is to say, illumined with the Brahman-spirit of Mantraṣhakti, the substance of which is Brahman-vibhûtis[4] only. Finally, the outer worship of Ishṭadevatâ with Nyâsa and so forth on that body must be commenced after re-establishing, in their own places as ingredients and materials for the worship of the Mother of the world, the five elements of earth and so forth, and the elemental Ṣhaktis (force), all existing in subtle forms.

Though we know that inner Yajna, or penetration of the six Chakras, forms a part of purification of elements, we do not dare enter into the subject here in this short Chapter, which explains the principles of worship.[5] Because, firstly, the subject is so extensive that even another treatise of the same volume as this book would be insufficient for even such explanation as a person of such insignificant intellect as we are could by our best efforts give. Secondly, it is impossible to make the public

[1] Pûrṇâhuti—offering in fire in Homa in outer Yajna. But in the Tântrik inner Yajna Âhuti is the offering to the Devî residing in the body in the form of the Kulakuṇḍalinî Ṣhakti or Ṣhabda Brahman. So when wine is drunk in Rahasyapûjâ, the wine is Âhuti to Her.

[2] Universe.

[3] Manasprakṛiti or Prakṛiti in the form of mind as sensorium.

[4] Brahmavibhûtimaya—manifestations of Brahman power.

[5] See A. Avalon's "Six Centres and the Serpent Force," being a translation, with Introduction and Commentary, of Purnânanda Svâmi's Shatchakranirûpana, itself, forming the sixth Chapter of the Shrîtattvachintâmani.

understand the meaning of the six Chakras, since it is not possible for anybody who is not a practising Sâdhaka to understand them with the help of any amount of interpretation, however great his intellect and learning may be. Thirdly, an explanation of the subject of the six Chakras should properly be given by a Guru to his Ṣhishya, for the Guru has, by communicating from his own body a Divine Ṣhakti (power) into his Ṣhishya's body, opened the path for intercommunication of Ṣhakti between the two bodies. It is possible for him alone to make his Ṣhishya understand the account of the path of Mother Kulakuṇḍaliní's journey from Mûlâdhâra to Sahasrâra and back in the Ṣhishya's body. The combined efforts of even thousands of other interpreters will not succeed in explaining even a hundredth part of what a Guru will thus be able to teach his disciples. And something may be done if that hundredth part is preached orally. It is, however, not possible to gain success by written teaching. We would, however, in spite of the impossibility of such an explanation, feel gratified to a certain extent if we could give a general description. But that also is impossible, for if we were to write an account of even the positions only of the six lotuses, it would not be possible to deal with the matter[1] without mentioning, explaining, and showing the necessity for the Mantras and so forth of the Devatâs presiding over the pericarps, centres, filaments, stalks, leaves, and so forth, of those lotuses. Acting under the command from our Gurudeva, and in accordance with my own views, I have never as yet publicly mentioned these Vîjamantras and so forth, and shall never mention them publicly. For this reason we are obliged to desist from entering into an explanation, although we would have been very glad to do so if we could. Fourthly, even if one is to offer an explanation, it will not only in no way render any help to the community of Sâdhakas, but will also be likely to greatly

[1] Tattva.

injure them both here and hereafter. For it is the command of Bhagavân Bhairavanâtha[1] Himself, the Îṣhvara of the Tantra Ṣhâstra, that whoever advances in the path of the six Chakras without the help of the shadow of Guru's fair feet is likely to fall into great danger at every step. Knowing all this, we desist from doing a thing which will lead to the ruin of both ourselves and others. We hope that Sâdhakas will realize that we have done this for their good also. Of course, one may try to explain the fundamental principles of Vîja Mantras and so forth by hints and suggestions, and using symbolical words, signs, and so forth. But, firstly, this is throwing dust in the eyes of Dharma;[2] and, secondly, it is very difficult to say what space such an explanation would take. Now that the "Tantratattva" has come so near its end, it would be sheer madness to undertake so uncertain and extensive a task. Moreover, we do not believe that every subscriber or reader of the "Tantratattva" is a true Sâdhaka. If we learn that the publication of such a book is necessary for the Community of Sâdhakas only who receive their information from trustworthy sources and successive generations of Gurus; and if, by the merciful glance of the All-good Mother suitable arrangements can be made, we shall in time proceed to carry out our desire of explaining the principle of the six Chakras. Sâdhakas will pardon me for not introducing the subject now and in this book. Further, according to the advertisement of the "Tantratattva," an explanation of the subject of the six Chakras is necessary in connection with that of Kulâchâra,[3] after the Pañchamakâra[4] and such other things have been explained.[5]

[1] Ṣhiva, the Lord of Bhairavas.

[2] Deceiving Dharma, for such a course would be injurious to religion.

[3] The way of the Tântrik Kaulas.

[4] The Pañchatattva, meat, wine, fish, parched grain (Mudrâ), and woman.

[5] As these have not been explained, the time has not come for dealing with the subject.

In the second Chapter of the Gautamîya Tantra it is said: "Prâṇâyâma is of two kinds, according as it is Sagarbha and Nigarbha.[1] Sagarbhaprâṇâyâma is that which is performed along with Japa of Mantra, and Nigarbhaprâṇâyâma is that which is performed without any Mantra, and only according to counts.[2] O man of good deeds! there is no Tattva, no Tapas, knowledge, state, Yoga, treasure, or other thing superior to Prâṇâyâma.[3] One is sure to meet Brahman by the Yoga, which consists of the practice of Prâṇâyâma continuously for one year. It is undoubted that by dint of Prâṇâyâma alone all the Mâyik envelope of Paramâtmâ who is consciousness itself, is destroyed. There is no path to liberation besides Prâṇâyâma, so that whatever Sâdhana is performed without Prâṇâyâma becomes fruitless. It is by having recourse to Prâṇâyâma that Munis have attained Siddhi, and a Yogî who is attached to Prâṇâyâma is no mere Yogî, but Ṣhiva Himself. Men learned in the Yoga Ṣhâstra have given the name Prâṇâyâma to the process which consists of inspiration, expiration, and retention of the vital air.[4] The word "Prâṇa" means breath, and "Âyâma" means its control.[5] That is, Prâṇâyâma, the Yogî's instrument for Yoga, by which the Prâṇavâyu (vital air) is checked. Yogîs practice this Prâṇâyâma by holding their nostrils at the beginning as well as the end of Yoga. Air should be breathed out by means of the right nostril, breathed in by means of the left nostril, and retained with Japa of Mantra thirty-two times, by holding both the nostrils. This is called "Prâṇâyâma." By force of this Prâṇâyâma a Brâhmaṇa can speedily burn all sins, such as Brahminicide, drinking of wine, incest, and so forth. Great

[1] These terms literally mean "pregnant and non-pregnant." In the same way cleansing of the Nâḍis is called either Samanu or Nirmanu —that is, with or without the use of Vîja.

[2] Mâtrâ.

[3] Breath-control according to the Ṣhâstrik injunctions. Strictly speaking, it is the development of Prâṇa through control of the Prâṇavâyu. It is generally described *post.*

[4] Prâṇavâyu.

[5] Prâno vâyuriti Khyâta âyâmastannirodhanang.

sins, such as fœticide, are destroyed by a practice of Prâṇâyâma for a single month.

The Prâṇâyâma-practising Yogî who daily practises Prâṇâyâma sixteen times in the morning and sixteen times in the evening destroys all his sins within a short time, just as within such time fire consumes a heap of cotton. Prâṇâyâma is the expiation for all sins. As when a person puts off the coat of mail which he was wearing, his body becomes free from discomfort, so by dint of Prâṇâyâma a Jîva throws off the sheath of nescience[1] generated by desires and Karma, and is converted into immaculate Brahman. O Gautama! what is the use of saying much? Listen to my words: there is no path superior to Prâṇâyâma for Yogîs to attain liberation. Hence a Sâdhaka should, after performing Prâṇâyâma in the manner stated above, place all the Pîṭha-ṣhaktis of Ishṭadevatâ in his own body at the time of worship."

In the Viṣhuddheṣhvara it is said: "A Sâdhaka should practise Prâṇâyâma thrice with Mûlamantra.[2] Of the three, Pûraka, or inspiration, must be made through the Iḍâ nâḍi[3] on the left, and with Japa sixteen times; Kumbhaka, or retention of breath, must be made in the middle, or Sushumnâ nâḍi, and with Japa sixty-four times; and Rechaka, or expiration, must be made through the Piṅgalâ, or the right nâḍi, with Japa thirty-two times. The exercise should then be continued, provided the Sâdhaka is capable of doing so, in the reverse way—that is to say, Pûraka through Piṅgalâ, Kumbhaka in Sushumnâ, and Rechaka through Iḍâ; and then again in the opposite way—that is, Pûraka through Iḍâ, Kumbhaka in Sushumnâ, and Rechaka through Piṅgalâ.

[1] Avidyâ. [2] The principal Mantra of the Devatâ worshipped.

[3] From the Mûlâdhâra to the twelve-petalled lotus below the Sahasrâra a Nâḍi ("nerve") runs which is called the Sushumnâ, within which are two others—viz., the Vajra and Chitrinî Nâḍis. On each side of the Sashumnâ are the Iḍa and Piṅgalâ Nâḍis, the three being "Sun," "Moon," and "Fire." See Arthur Avalon's "Six Centres and the Serpent Force."

The numbers of Japa stated above apply to the case of a Sâdhaka who is able to do them. A Sâdhaka who is unable to perform so many Japas will practise Prâṇâyâma with a quarter of these numbers."

In another Tantra it is said: "Air should be breathed in with Japa done sixteen times; retained with Japa done four times this number—that is to say, sixty-four times—and breathed out with Japa done half the number of that recited in retention—that is to say, thirty-two times. One who is unable to do Japa to this extent will practise Prâṇâyâma with quarters of these numbers—that is to say, eight[1] in breathing in, thirty-two in retention, and sixteen[1] in breathing out. Again, if one is unable to do even this much Japa, he will follow quarters of these numbers—that is to say, two in inspiration, eight in retention, and four in expiration."

The Ṣhâstra has thus ordained rules for the practice of Prâṇâmâya, varying with the capacity of Sâdhakas. And there are even shorter methods for those who are unable to carry out any of the above numbers of Japas.

"Air should be breathed in through Iḍâ, and, with Japa of Mûlamantra done once, retained in Sushumnâ, with Japa done four times, and breathed out through Piṅgalâ, with Japa done twice. Prâṇâyâma should be performed thrice by repeatedly practising the above process. Pûraka is the name given to the act by which the stomach is filled with air from without, and Rechaka is the name for the process of throwing out air from the stomach."[2]

In the Jñânârṇava it is said: "Prâṇâyâma is the name of the process of holding the nostrils with the thumb and third and small fingers without the help of the first and middle fingers. O Devî! without Prâṇâyâma one is not competent to worship a Devatâ."

[1] These are halves and not quarters of the preceding numbers.

[2] That is, inspiration and expiration. This is the life of all breathing things, and it is this which Prâṇâyâma controls.

Nyâsa.

Ṛishyâdinyâsa.[1]

"No Japa or Sâdhana will be effectual without Vinyâsa, or placing of Ṛishi (Seer), Chhanda (metre), and Devatâ.

"He who has, after receiving instruction from the mouth of Maheṣhvara Himself, performed full Sâdhana of a Mantra of a Devatâ is the Ṛishi of that Mantra of that Devatâ. His Nyâsa should (on account of his thus having the position of Guru) be made on the head. Chhanda (metre) is called so on account of its doing Chhadana,[2] or keeping together all the parts of the Mantra. On account of its being composed of letters and feet, the Nyâsa of Chhanda should be made in the mouth. And because Devatâ constantly resides in the heart-lotus of the Sâdhaka, Her Nyâsa should be made on the heart. A Sâdhaka cannot reap the fruits of a Mantra if its Ṛishi and Chhanda are unknown to him. And for those who do not know the mode of application[3] of the Mantras they practise, those Mantras lose their strength."

In another Tantra it is said: "The Nyâsa of Ṛishi should be made on the head, that of Chhanda in the mouth, that of Devatâ on the heart, that of Vîja on the anus, that of Ṣhakti on the feet, and that of Kîlaka on all limbs of the body."

Mâtrikâ-Nyâsa.[4]

In the Ṣhâktânandataraṅgiṇî it is said: "Nyâsas spoken of in the Tantra-Ṣhâstra should be performed after first purifying the materials of worship and so forth.

[1] Nyâsa of Ṛishi and so forth, as explained in the text.

[2] Root Chhad, to cover.

[3] Niyoga.

[4] Nyâsa of Mâṭṛikâ. The external Mâṭṛikâ are the letters and the sound they connote. The inner Mâṭṛikâ, of which they are the manifestation, is subtle sound or Jîvaṣhakti.

Mâtṛikâ Ṣhakti is of two kinds—namely, Parâ and Aparâ. Parâ Mâtṛikâ resides within Sushumnâ, and Aparâ Mâtṛikâ exists in the body." Outer Mâtṛikâ is but another name of Aparâ Mâtṛikâ.[1] The Nyâsa of inner Mâtṛikâ should be made on the petals, pericarps, and so forth, of the six lotuses comprising the six chakras, and the Nyâsa of the Mantras of Outer Mâtṛikâ should be made, in order, on the forehead, face, eyes, ears, nostrils, cheeks, lips, teeth, head, mouth, hands, feet, joints,[2] sides, back, navel, belly, heart, shoulders, and from heart to hands, from heart to feet, from heart to belly, and from heart to face.

If the Mâtṛikâ Mantras[3] are placed in the reverse order, then the Mâtṛikâ is called Sanghâra Mâtṛikâ; and if they are set forth in the order of the places of their origin from Ṣhrî-Kaṇṭha[4] downwards, then it is called Ṣhrî-Kaṇṭhâdi-Mâtṛikâ.

Mudrâ for Nyâsa of Mâtṛikâ.

"The Nyâsa should be performed mentally or with flowers, or with the thumb and the third finger."

In the Gautamîya Tantra it is said: "Mâtṛikâ is of four classes—namely, Kevala (plain), Mâtṛikâ, Mâtṛikâ with Vindu (·), Mâtṛikâ with Visarga (:), and Mâtṛikâ with both Vindu and Visarga. Kevala Mâtṛikâ grants Vidyâ (learning), Mâtṛikâ with both Vindu and Visarga grants Bhoga (enjoyment), Mâtṛikâ with Visarga grants sons, and Mâtṛikâ with Vindu grants Vindu or liberation. Whoever performs this Mâtṛikâ-nyâsa, which grants wealth, fame, and longevity, and destroys the evils of the Kali age, acquires the Vibhûtis[5] of Sadâṣhiva Himself."

[1] In the text it is Parâ, but this is an obvious mistake; it should be Aparâ.

[2] Agrabhâga.

[3] Letters of the alphabet.

[4] Throat; "Ṣhrî" is honorific.

[5] The powers, etc.

Vidyâ-Nyâsa.[1]

Nyâsa of Vidyâ should be done on the head, Mûlâdhâra.[2] heart, three eyes, two ears, mouth, two arms, back, knees, and navel. Whoever performs Nyâsa in this manner attains the state of Paṣhupati,[3] even though he is in the body of a Paṣhu or Jîva."

Shoḍhâ-Nyâsa.[4]

In the Vîra Tantra it is said: "All the sins of a Sâdhaka are destroyed if the Shoḍha-Nyâsa, which is the principal of all Nyâsas, is performed. Shoḍhâ-Nyâsa overcomes the poison of snakes, prevents death from accidents, and destroys evil Grahas[5] and diseases. All harmful things are destroyed by the force of Shoḍhâ-Nyâsa, and enemies are made thereby friendly.

The poems of a Sâdhaka who performs Shoḍhâ-Nyâsa sweetly flow in waves like streams of grape-juice.[6] The eight forms of Siddhi—namely, Aṇimâ[7] and so forth—lie within the hollow of his hands. Contemplation in the performance of Shoḍhâ-Nyâsa destroys all sins of body, speech, and mind. All lesser sins[8] are destroyed by recourse to Shoḍhâ-Nyâsa. A Sâdhaka who has attained Siddhi in Shoḍhâ-Nyâsa can, if he desires, enter into whatever form he sees. The life of him to whom a Sâdhaka who has done Shoḍhâ-Nyâsa bows is shortened.[9] Even Devatâs, not to speak of men, tremble with fear at the sight of a Sâdhaka who performs Shoḍhâ-Nyâsa."

Ṛishyâdi-nyâsa, Mâtṛikâ-nyâsa, Vidyâ-nyâsa, Tattva-

[1] Nyâsa of Vidyâ, as above described.
[2] The centre, between the anus and root of the genitals.
[3] Ṣhiva. [4] Six kinds of Nyâsas.
[5] Stars or planets ruling the destinies of creatures.
[6] Drâkshârasa.
[7] The power of becoming very small, very great, etc.
[8] Upapâtaka.
[9] It is inauspicious to be bowed to by one who is superior to oneself

Nyâsa, Shoḍhâ-Nyâsa, Jîva-Nyâsa, Anga-Nyâsa, Kara-Nyâsa, Vyâpaka-Nyâsa, Pîṭha-Nyâsa, and many other Nyâsas, have been spoken of in many Tantras. It would be extremely improper for us to publish their application. All that we can do is to refer to the authorities only. We therefore desist from referring to their application. These things, which can be learnt from Gurus only, Sâdhakas will learn from their own Gurus. The etymological meaning of the word "Nyâsa" has been given in the Ṣhâstra as follows:

"Just as wealth acquired with Nyâya or rectitude, when worn on the body in the form of ornaments, becomes a source of joy and of security in adversity and prosperity to its owner, so the Vîjas of Devatâs, when laid out on the limbs of a Sâdhaka's body, become to him a source of Brahma-bliss on the one hand, and of security, both here and hereafter, on the other. The word Nyâsa is formed by the combination of the initial syllables of Nyâya (because Nyâsa is like wealth acquired with Nyâya or rectitude), and of Sarvva (on account of its capacity to secure Sarvva, or all things)."

There is no means equal to Nyâsa for attaining the state of perfect absorption in Bhâva[1] for Devatâ. The chief end of Nyâsa is at first by means of particular Nyâsas to establish one's Ishṭadevatâ as differentiated Mantra Ṣhakti[2] in all parts of one's body; and then by means of Vyâpaka, or comprehensive Nyâsa, to feel the presence of the Devatâ as one undivided entity whose substance is Mantra all over one's body from the feet to the crown of the head.[3] It is by virtue of Nyâsa that Sâdhakas have been able to accomplish their desired ends. It is by virtue of Nyâsas that Sâdhakas are free and fearless,

[1] *Vide ante*, p. 326, *et seq.*

[2] Parichchhinna Mantraṣhakti. The Devatâ, as appearing in a particular Mantra, is thought of as defined or embodied in that particular Mantra. Moreover, the Mantra is in the first place applied to particular parts of the body, and finally by Vyâpaka Nyâsa application is made to the whole body.

[3] Brahmarandhra.

unconquerable in the world of Suras, Asuras, and men. Fear itself flies away with fear on hearing the name of the Mother uttered with leonine voice. Of whom, then, can a Sâdhaka be afraid who holds in his heart that Mother Abhayâ,[1] the frightener of fear and dispeller of the fears of the three worlds? How can he fear who sits on Her fear-dispelling lap? Who in the regions of Suras and Asuras,[2] moving and unmoving things, Indra, Chanda, Vâyu, Varuṇa, Yama, and Yaksha,[3] has the power to thwart his purpose by any weapon? The thunderbolt[4] of Indra, the rod[5] of Yama, the serpent-chain[6] of Kuvera,[7] and the club[8] of Vâyu—which of these has the power to cope with him?

Does he who has taken the Râjrâjeṣhvarî up on his lap, or who has seated himself on the lap of the Râjrâjeṣhvarî, fear the soldiers and generals of the State? This is why a Sâdhaka can proceed alone, proudly with a fearless heart, to perform Sâdhana over a dead body, or practise Dhyâna in a horrible cremation ground[9] in the midst of a dense forest. Standing between the world on the one hand and the Mother of the world on the other, the Sâdhaka unfurls the standard of victory, and jumps into the arms of the supreme Devî of Victory.[10] "Fear" is a term never found in the dictionary of him whose life's motto is "Victory." Hence a Sâdhaka sits in worship of the Mother by covering his body with the undestructible armour,[11] consisting of Mantra, given by the Mother, enveloping his limbs with the spirit and energy[12] of the Mother, and becoming full of the Mother on the lap of the Mother. The Nyâsa of Mantras on the Sâdhaka's body in the course of his worship of the Mother is therefore nothing but keeping that which is his own thing

[1] Fear-dispelling Devî. [2] The Devas and their enemies.
[3] The Lord of the celestials, the Moon, Air, Waters, and Death Devatâs, and the class of Devayoni called Yaksha.
[4] Vajra. [5] Daṇḍa. [6] Nâgapâṣha.
[7] Lord of wealth. [8] Gadâ. [9] Ṣhmaṣhâna.
[10] Jayajayanti. [11] Kavacha. [12] Tejas.

(self-hood)[1] as a trust (Nyâsa) with the Mother. And it is the interest accruing out of this trust estate which is the only remaining resource at the last moment in this Sangsâra of existence.

Seeing this deep and solemn meaning of Nyâsa, Gîtañjali[2] has said:

"Everything of Brahmamayî is full of Brahman.

"O! a Brahmâñjali[3] to Her is the seeing Her with the eye-Brahman, taking Her to the heart-Brahman and the thinking of the foot-Brahman.

"1. O! nor hands, nor feet, nor ears, nor eyes nor anything of Her is made of the elements. The substance of Her form is Brahman. From the toes of Her feet to the crown of Her head, and at every place Brahman alone is manifest.

"2. The nature[4] of Her body is only truly known to Vishṇu, the pervader of the World, when severed by His Sudarṣhana Chakra, every part of Her body gave rise to a perfect image of Her in each of the fifty-one Pîṭha-Chakras.[5]

"3. O! he alone who worships Her knows how Her body is formed. After the completion of the chief worship, abstruse truth concerning the Brahman is revealed during the worship of the six limbs.[6]

"4. The land of Thy birth is Thyself. In Thyself art Thou manifested. In Thy heart art Thou Thyself. Thy head, Thy crest, Thy Kavacha, Thy eyes, and Thy weapon, are all Thyself.

[1] Ahangkâra. [2] The author's volume of poems of that name.
[3] Añjali or offering made to Brahman. [4] Tattva.
[5] When Ṣhiva, after the death of his spouse Satî at the Daksha Yajna, was wrought with grief, and the world was thus, by the loss of His guiding and ruling power, endangered, Vishṇu took the dead body of Ṣhiva's spouse from His arms, and that He might no longer nurse the remembrance of Her cut it into fifty-one fragments, which fell at various places in India called Pîṭhas, at each of which the Devî is worshipped. See p. 8, A. and E. Avalon's "Hymns to the Goddess."
[6] Referring to the Shaḍanga Nyâsa on the body of the Devatâ before prâṇapratishṭhâ.

" 5. Becoming Thyself, with Thyself, the Sâdhaka sinks His self in Thyself. And again at the conclusion of worship bringing out ' Thyself ' and ' Myself,' the Sâdhaka unites Thyself with His self and becomes One.

" 6. At the beginning of worship ' I am He,' and at its end ' I am He.' The ' Thou ' which comes in the middle is also made of ' I '; otherwise, how does Nyâsa on Thy limbs affect Me or Nyâsa on My limbs affect Thee ?[1]

" 7. When love awakes, is Sâdhana possible between Thyself and Myself ?[2] For when relation is lost in undifferentiation, the worshipper of Brahmamayî, intoxicated with the bliss of love, then becomes all full of Brahman.

" 8. Ṣhiva is disconsolate with weeping at the thought that Her beauteous feet no longer touch His six limbs. What a mistake on the part of Ṣhiva ! In all Thy limbs art Thou, but in Thy feet am I. Hence I say My meditation on those feet is no error on My part."[3]

In Ṣhyâmârahasya, Kâlîtattva, Ṣhyâmârchana Chandrikâ, Kamalâ Tantra, Vîra Tantra, Mahânirvâṇa Tantra, Annadâ Kalpa, Toḍala Tantra, Gautama Tantra, Târârahasya, and many other Tantras, there are marked differences of opinion as regards the order in which Prâṇâyâma, Bhûtaṣhuddhi, Nyâsa, and so forth, should be performed. Some Tantras ordain Bhûtaṣhuddhi after Prâṇâyâma, and others Prâṇâyâma after Bhûtaṣhuddhi. Some ordain their performance before placing of Arghya,[4] and others after it. In view of the existence of such differences of opinion, Bhagavân, the Creator of all things, has, in the Svatantra Tantra, decided the

[1] They are one and the same, and therefore when the Sâdhaka does Nyâsa on Himself he does Nyâsa on the Devatâ also.

[2] Love assumes union, and Sâdhana is the state which leads to it.

[3] The verse refers to Ṣhiva's grief on the death of His spouse Satî. Ṣhiva was deluded in thinking that He had lost the Devî because Satî had gone. For the Devî is everywhere, and not only in the feet of Satî. Though the Devî is everywhere, yet the Sâdhaka fixes his mind on Her feet only.

[4] The offering.

question when He says "different Tantras ordain different orders of worship. A Sâdhaka should follow any one of them." That is to say, one should perform worship and so forth according to the rules ordained in that particular Tantra which is specially concerned with the worship of the particular Ishṭadevatâ whom the devotee may worship.

In the Kulârṇava Tantra it is said: "He who daily performs Nyâsa according to rules stated in the Âgama Ṣhâstra attains Divine Ṣhakti, and acquires Siddhi in Mantra. O my beloved! from the presence of the Sâdhaka who performs Japa of his Ishṭa mantra along with Nyâsa, Kavacha,[1] and Chhanda,[2] Devatâs of obstruction[3] fly just as a herd of elephants flies from the presence of a lion. The misguided one who does Japa[4] without performing Nyâsa is beset by all manner of obstacles, as a young deer is beset by tigers."

Mental Worship.

The Ṣhâstra ordains Dhyâna[5] after performance of Nyâsa and so forth, and before commencement of mental worship. The plain meaning of the word "Dhyâna" is a single-pointed meditation. The Ṣhâstra also lays down which particular Devatâ should be contemplated in what particular form. It is merely this description of forms which is known as Dhyâna in the society of to-day. Treatises on the rituals also give these Dhyâna-mantras. The purpose of this is that the remembrance of these Mantras greatly helps the meditation of the Devatâ's body from feet to head and from head to feet in order. But in course of time this purpose has been lost, and Dhyâna has been reduced to a mere recitation of the Dhyâna-mantras. Many people are under the

[1] The protective Mantra. [2] *Vide ante*, p. 373.
[3] Vighnadevatâ. [4] "Recitation" of Mantra (see Introduction)
[5] Contemplation, *vide post*.

impression that whether they actually meditate on the form of Devatâ or not, Dhyâna is performed if they merely recite the Dhyâna-mantra after Pîṭha-Nyâsa. But the decision of the Ṣhâstra is otherwise. According to the Ṣhâstra, Dhyâna is performed by really meditating on the form of the Devatâ, no matter whether the Dhyâna-mantra is recited or not; for the Ṣhâstrik meaning of the expression "Dhyâyet" is "should meditate," and not "should recite the Dhyâna-mantra." Hence, the Dhyâna which is performed by simply reciting the Dhyâna-mantra while the mind is wandering elsewhere is no Dhyâna of the Devatâ, but is rather a Dhyâna of the worshipper himself. We often see that worshippers or Purohitas consider the time which is occupied in the recitation of the Dhyâna-mantra to be a period of leisure for the mind, and utilize it in thinking on any other subject. Of course, one's Siddhi in the worship of Devatâ depends on the manner of one's Dhyâna. It is therefore needless for us to say anything on the subject. But it is a settled fact that worship performed by this mode of Dhyâna is no worship at all.

In the Sanatkumâra Tantra it is said: "Outer worship[1] should not be done without first performing mental worship, for without inner worship outer worship is fruitless."

In the Bhûtaṣhuddhi Tantra it is said: "Inner worship is ordained in all outer worships. O Maheṣhvarî! a single inner worship grants the fruits of a crore[2] of outer worships. What necessity is there for outer worship for one who has become fully accomplished in inner worship which, even if performed but only once, grants the fruits of a crore[2] of outer worships? An effort to perform outer worship is senseless after inner worship has been perfectly accomplished. So also is it where there is want

[1] Worship of the Image, with materials such as flowers, lights, sandal, etc.

[2] Ten million.

of materials, for in the absence of necessary materials outer worship is never fruitful."

In another Tantra it is said: "Even if all articles necessary for outer worship are available, it should be performed after performance of inner worship." And nowadays we often come across the class of Sâdhakas arrogating to themselves a high religious competence of whom we have spoken before as the people who consider outer worship as "lower than the lowest." They consider it beneath their dignity to worship a Devatâ with outer articles like flowers, sandal paste, incense, light, and so forth; for, with the notion "I am He," they perform worship by offering flowers of mercy, forbearance, and so on, and sacrificing the beasts of lust, anger, and so forth. Moreover, they even say that this form of worship only is true worship, or, in other words, outer worship is but useless trouble and wanton destruction of life. It is not that we accept or reject all that these people say. We are bound to accept with all submission whatever the Ṣhâstra approves of. It is, therefore, necessary to see once and for all what the Ṣhâstra says on this subject.

In the Mahânirvâṇa Tantra it is said: "The Sâdhaka should, after performing Dhyâna of the Ishṭadevatâ in this manner, put a flower on his own head, and then worship Her with mental articles with great devotion. First, he should offer his heart-lotus for Her seat and then offer the Amṛita[1] flowing from Sahasrâra[2] for the washing of Her feet. The mind should be offered as Arghya,[3] and the Amṛita[1] flowing from Sahasrâra for Âchamana[4] and bathing. The element[5] Âkâṣha,[6] should be offered as raiment, the sense of smell as perfume; the heart as flower; the five Prâṇas[7] as incense; the

[1] Nectar. [2] The thousand-petalled lotus in the cranium.
[3] The ritual offering.
[4] Water which is sipped to cleanse the lips, mouth, and throat.
[5] Tattva.
[6] Ether and the space at which it appears.
[7] Prâṇa, Apâna, Vyâna, Udâna, Samâna (see Introduction).

element[1] fire[2] as light; the sea of nectar[3] as food offering[4]; Anâhata Dhvani[5] as a bell; the element air[6] as a Châmara,[7] and the functions of the ten senses and the restlessness of mind as the dance.[8] Next, in order to perfect self-absorption in the Devatâ, the Sâdhaka should offer fifteen handfuls[9] of mental flowers at Her lotus-feet. These fifteen handfuls of flowers in the form of Bhâva[10] consist of the ten flowers of non-mâyâ, non-egotism, non-attachment, non-vanity, non-delusion, non-arrogance, non-enmity, non-perturbance,[11] non-malice, and non-covetousness; and of the five flowers of ahingsâ,[12] control of the senses, mercy, forgiveness, and knowledge. Next should be offered with the mind[13] a sea of nectar, a mountain heap of flesh and fried fish, heaps of fried grain,[14] with clarified butter, sweet rice, Kula-nectar, Kula-flowers,[15] and water used for washing the Pîṭha.[16] Next, after offering as sacrifices, lust as a goat, and anger as a buffalo, the Sâdhaka should proceed to perform mental Japa.[17] In this Japa the fifty Mâtṛikâ letters will be the heads of a rosary, and Kulakuṇḍalinî Herself will be the thread on which these beads are strung. After offering Japa in this manner and mentally bowing with eight limbs,[18] and thus finishing the inner Yajna,[19] the Sâdhaka should proceed to perform outer worship. At the be-

[1] Tattva. [2] Tejas Tattva. [3] Sudhâ. [4] Naivedya.

[5] The subtle sound which is produced in the heart-lotus. Nâda (sound) is either Âhata, which is produced by the contact of two substances, or the Anâhata nâda, which exists without such contact, or the Hangsa itself. At a certain stage of Yoga practice Yogîs hear a bell-sound in the Anâhata Chakra.

[6] Vâyu. [7] Fly-whisk made of yak's tail.

[8] Dancing is done before the Image in worship. [9] Añjali.

[10] *Vide ante*, p. 326. [11] Akshobha—that is, tranquillity of mind.

[12] Non-injury. [13] These are all ideal offerings.

[14] Mudrâ. [15] See A. Avalon's "Mahânirvâṇa Tantra."

[16] *Vide ibid.* [17] Mânasa Japa, as to which see Introduction.

[18] Ashṭânga praṇâma, a form of obeisance in which eight parts of the body touch the ground, the tips of the toes, the knees, the elbows, tip of nose, and forehead.

[19] Sacrifice or rite.

ginning of outer worship there is purification[1] of Special Arghya,[2] concerning which listen to what I say. The mere placing of the Special Arghya greatly satisfies the Devatâ. On seeing the Arghya vessel put in its place, Yoginîs[3] and Brahmâ and other Devas and Bhairavas dance with joy, and grant the fruits of the consummation of worship."

It is true that the Ṣhâstra lays down these rules for mental worship or inner Yajna, and it is clearly affirmed that this worship is more fruitful than crores[4] of other worship; but it must also be understood that inner Yajna or mental worship bears crorefold[4] fruit only if it is thoroughly performed. It is all very well to speak or hear of giving the heart-lotus for a seat and the nectar from Sahasrâra[5] for washing the feet; but we must consider how many people there are who are able to carry this out practically. It is a terrible thing even to hear for anyone who is not a Sâdhaka accomplished in the penetration of the six Chakras.[6] Does it not make you ashamed to think of offering the five elements Âkâṣha and so forth[7] as raiment, scent, flower, incense, and a light? It is true that for one who offers handfuls of flowers of non-mâyâ, non-egotism, non-attachment, non-vanity, non-delusion, non-arrogance, non-enmity, non-perturbance,[8] non-envy, non-greed, non-injury, control of the senses, mercy, forgiveness, and knowledge, there is no necessity for offering handfuls of real flowers. But it is difficult to restrain one's laughter at the mere thought that a Jîva of the Sangsâra who lives in the womb of Mâyâ, and is wholly engrossed in feelings of lust and anger, greed and delusion, vanity and envy, will offer non-mâyâ,

[1] Sangskâra. [2] Offering as distinguished from Sâmanya Arghya.
[3] Âvaraṇa Devatâs of Kâlî, etc.
[4] Crore = ten million. [5] *Vide ante*, p. 328.
[6] Shaṭchakrabheda (see Introduction and A. Avalon's "Six Centres and the Serpent's Force")
[7] Space or ether, air, fire, water, earth.
[8] *Vide ante*—tranquillity of mind.

non-attachment, non-enmity, and so forth, as flowers. You have no doubt the right to cull and offer flowers, but nothing can be more foolish on your part than to proceed to collect and fill your flower-vessel with flowers of a kind of which there is not even one plant in your garden. There is the provision for sacrificing lust as a goat and anger as a buffalo. But is it possible for a Jîva attached to the Sangsâra to offer such sacrifices? Is it not the height of presumption on your part to proceed to offer as sacrifice, and to boast of having offered, the goat and the buffalo, the oppressions and executions of which render you restless, and make you flee with fear both day and night? You are given to saying in and out of season that outer offerings of leaves, flowers, incense, lights, Naivedya,[1] and so forth, are nothing. But we ask, Had these things been nothing, could you have known anything of that which you consider as something? If there were really no such thing as leaves, flowers, incense, lights, and so forth, whence, then, has come the provision of offering by analogy non-mâyâ, non-arrogance, and so forth, as flowers, and lust, anger, and so forth, as goats and buffaloes in sacrifice? If there is at the root really no offering of flowers, whence comes the provision for the offering of non-mâyâ, non-arrogance, and so forth, as flowers? You say that the external offering of flowers and so forth is nothing. But I ask, Is the offering of flowers of non-mâyâ and so forth something real? Can non-mâyâ, non-arrogance, and so forth, be ever flowers? Can real flowers have anything to do with the mind? Do plants in a garden ever bear flowers of non-arrogance? Does lust ever really move about in the form of a goat? Does anger ever approach you really in the form of a buffalo? Can any of these things be ever an object of offering? Now, ponder and say whether it is the outer worship or mental worship which is truly real. All that belongs to mental worship

[1] Food offering.

is but the imagining of an image of outer worship, and is a shadow of it. When a Jîva really attains the state of non-mâyâ, does he any longer make any distinction between the worshipper and that which is worshipped ? What Brahman will he worship, and for what purpose, he to whom Brahman is everywhere in the world, and who has become Brahman himself ? In fact, it is because Mâyâ has not disappeared that provision is made for offering flowers of non-mâyâ. The sole purpose of mental worship is that haply, in consequence of repeatedly thinking of flowers of non-mâyâ, the bonds of Mâyâ may be snapped in course of time. Otherwise, the Ṣhâstra would never have permitted a person who is steeped in Mâyâ to offer flowers of non-mâyâ. By such daily practice of daily meditation and concentration the cloak of Mâyâ that covers a Jîva is likely to fall off. This is the reason why, notwithstanding that worldly Jîvas like ourselves have now no competency for meditation and Samâdhi, which is knowledge, there is yet the possibility that he may be able by constant practice of outer worship to proceed along this path in course of time, by the blessing of Guru and the grace of the Supreme Devatâ. This is why, in dealing with the subject of a Sâdhaka's effort to achieve the impossible by offering things which, though he may wish at heart to give, he has really no power to give, the Ṣhâstra has said: " O Sâdhaka ! even if you are unable to make an external offering, you have at least the right to worship the Devî who is mind by seating Her in your mind, to the knowledge and full contentment of your mind. Why should you be sorry on this account so long as the Mother who is mind exists and your mind is your own ? Open for once the door of the temple of mind, and, seating the Mother, who is the Mind of the mind, on the throne of the mind, worship Her with all your mind, all your heart, and all your world.[1]

[1] The world is considered the Sâdhaka's, and the offer of it to Her is seeing Her in everything in the world.

The full oblation in Her worship is completed with the full satisfaction of the mind.[1] Fulfil the desire of your heart by offering in handfuls at the feet of the Ḍevî seated on a corpse[2] all the worldly objects, desire, enjoyments, and aspirations, which are yours. Finish the mind's play with the Mother to the satisfaction of your mind. If the Mother who is mind itself appropriates to Herself the functions of your mind, it will no longer be necessary for you to perform even mental, not to speak of outer, worship.

So long as outer worship endures, there is the provision which requires performance of mental worship also. But even where these materials for outer worship are wanting, the Ṣhâstra ordains that there also mental worship makes the Sâdhaka's worship complete. For, She for whom worship is ordained is a thing of the heart, and outer worship is only an expression of the feelings of that heart.

In the Yâmala it is said: "O Maheṣhvarî! where outer worship is impracticable, the Spouse of Ṣhiva should be worshipped in the heart; and from this worship the Sâdhaka will reap the fruits of all forms of worship."

In the Gandharva Tantra it is said: "The man who offers mental Naivedya[3] to the Mahâdevî with devotion attains longevity and happiness. He who places round the neck of the Devî who is mind itself a mental garland of a thousand lotuses, lives in the City of the Devî for hundreds and thousands of crores of Kalpas,[4] and then (if he has desires)[5] in his next birth acquires sovereignty over the entire earth with all its seas. He who mentally walks round the Mahâdevî has, through the influence of such movement round the Dakshiṇâ,[6] no longer to make

[1] The sense is, worship Her so long as you are not fully satisfied. Because, if you are not satisfied, She is not.

[2] She is here thought of in Ṣhâvasana.

[3] Food offering.

[4] A crore is ten millions. A Kalpa is a period between two world dissolutions.

[5] Author's parenthesis.

[6] A name of the Devî, meaning the Merciful and Gracious One.

any journey to the South (Dakshiṇâ).[1] Nor will he see Hell in the Kingdom of Yama. He who devotedly bows to the lotus-feet of Mahâdevî conquers this Brahmâṇḍa,[2] composed of three worlds, and sinks in Brahma-bliss in the eternal abode of the Mother of the world. He who, being incapable of such mental action, is restless with the thought, 'I shall worship Mahâmâyâ, the spouse of Maheṣhvara, with various kinds of Naivedyas,'[3] and who under the urgent promptings of this thought repeatedly prays, 'O Mother! give me Naivedyas[3] according to my mind. Let me worship Thee to the satisfaction of my mind by offering thee Naivedyas,[3] which are Thine'; or who, being himself incapable of making the offering, repeatedly urges another to do so, saying, 'Offer Naivedya[3] to the Mother,' he, too, conquers the three worlds, and enjoys perfect bliss in the Devî's abode."

In the sixth Ullâsa of the Ṣhâktânandataraṅgiṇî it is said: "Those who seek the Devatâ without, forsaking the Devatâ residing in the heart, are like a man who wanders about in the search for glass after throwing away a Kaustûbha gem[4] which he held in his hand. After seeing the Ishṭadevatâ in one's heart, one should establish Her in the image, picture, vessel, or Yantra,[5] and then worship Her. O Parameṣhvarî! in the worship of Devatâs one should think of the particular ornaments and carriers[6] which belong to them individually."

"Next, I shall speak of inner Yajna, by virtue of which Sâdhakas become full of the Divinity. Sitting comfortably with the face towards the east or north, a Sâdhaka should meditate on the Sea of Nectar in his heart. In that sea is the Isle of Gems,[7] with sands of gold. It

[1] The region of the dead, the Kingdom of Yama.
[2] Universe. [3] Food offering.
[4] The Kaustûbha is a great gem secured by Vishṇu at the churning of the ocean.
[5] The diagram such as the Ṣhrîvidyâ Yantra on the cover of this book. [6] Vâhana. [7] Maṇidvîpa.

is wondrously adorned with Kalpa-trees,[1] laden with flowers, and with Mandâra, Pârijâta, and other celestial trees,[2] which are ever in bloom and fruit; fragrant to its farthest quarters with the sweet smell of various flowers, over which hover swarms of black bees, gladdened by the fragrance of their gay beauty. The isle resounds throughout with the sweet music of singing cuckoos.[3] The lakes of the island are brilliant with full-blown lotuses of gold. The island is, moreover, adorned with strings of pearls, heaps of flowers, gārlands, silken draperies, and gates of gold. In that island one should think of a Kalpa-tree. The four Vedas of Ṛik, Yajus, Sâma, and Atharva, characterized by the three Guṇas of Sattva, Rajas, and Tamas, are its four branches. It bears wonderfully coloured flowers—yellow, black, white, red, and of other hues. It is full of singing cuckoos,[3] black bees, and many other kinds of birds. Thinking thus of the Kalpa-tree, one should next think of an Altar of Gems at its foot, and of a large Mandala,[4] red and full of lustre on that altar. This red Mandala is surrounded by jewelled steps brilliant as the rising sun, and by four gates with flying banners. It is encircled by walls of gems ornamented with every kind of jewel. It is presided over by Indra, Yama, Vâyu, Varuṇa, and other Lokapâlas,[6] in their own respective places. It is in every quarter full of Siddhas, Châraṇas, Gandharvas, Vidyâdharas,[7] great serpents, playful Kinnaras,[7] and Apsarâs.[7] There are on all sides fair women of the land of the Im-

[1] Desire-gratifying trees.

[2] Trees growing in heaven. These are Mandâra, Pârijâta, Santâna, Harichandana, Kalpavṛiksha. The first two and the last are here mentioned.

[3] Kokila—the Koel, the black or Indian cuckoo (*Cuculus indicus*), which, with the spring, black bee, the vernal breeze, and so forth, are the companions of the God of Desire. [4] [5] Tejas.

[6] Guardians of Lokas or elemental or other Lords.

[7] Various classes of Devayoni or Spirits produced from the Devas and the Devas' abode.

mortals dancing and playing music. It is decorated with banners hung with innumerable little bells. It is ornamented with gems of ruby[1] and lapis lazuli[2] and jewelled Châmaras;[3] festooned with garlands of large pearls, and coloured and painted with sandal and musk.

" O Devî! the Sâdhaka should think that in the midst of this Mandala there is an altar made of great rubies.[1] Let him there see in his mind the Devî's four-sided throne on this altar tinted with the hue of the rays of newly risen suns and moons, and which is the three Devas, Brahmâ, Vishṇu, and Maheṣhvara.[4] O Maheṣhvarî! the Sâdhaka should think of a flowery bed on that throne, and then, after worshipping the Pîṭhadevatâ's[5] of the Ishṭadevatâ therein according to the injunctions of the respective Tantras, let him meditate on the Parameṣhvarî, seated in the posture of the lotus-seat[6] on Sadâṣhiva, the Mahâpreta,[4] on that flowery bed. Next, the Sâdhaka should, after meditating on his Ishṭadevatâ with ornaments, carrier[7] weapons, and family,[8] and offering mental jewelled shoes at Her lotus-feet, take Her to the bathing-room.[9] There She should be seated on a throne and Her body first cleansed with a scented unguent composed of camphor, musk, sandal, Gorochanâ,[10] and Kuṁkuma,[11] and then smeared with scented oil. Next, the Supreme

[1] Mâṇikya. [2] Vaidûryya. [3] Fly-whisks made of yak's tail.

[4] The altar is four-sided, and the Devas of which it is said to be made are in the text three. The four supports are generally given as Brahmâ, Vishṇu, Rudra, Îṣhâna. The fifth Sadâṣhiva forms the seat of the bed on which the Devî is seated. These five Ṣhivas are known as the Mahâpreta. Hence Devî is called in the Lalitâ (v. 174) Pañcha-pretamañchâdhiṣhâyinî.

[5] That is, Pûrṇaṣhaila Pîṭha on the east, Uddîyâna Pîṭha on the south, Jâlandhara on the west, and Kâmarûpa Pîṭha on the north.

[6] Padmâsana.

[7] Vâhana—the vehicle which bears the Devî or other Devatâ as the Bird King Garuḍa in the case of Vishṇu.

[8] Parivâra—each Devatâ has His or Her family. Thus, Durgâ has her sons Kârtikeya, Gaṇeṣha, and daughters Lakshmî and Sarasvatî.

[9] Snâna mandira.

[10] A pigment said to be prepared from the body of the cow.

[11] Saffron.

Devatâ should be bathed with water which has been stored in hundreds of thousands of golden pitchers, and Her body should then be towelled with silken cloths. Next, after clothing the upper and lower parts of Her body in two pieces of cloth, the hair of the Devî with dishevelled hair should be combed and tied with bejewelled silken threads. Then mark Her forehead with a Tilaka[1] made of sandal and such other things, and paint the parting of Her hair with vermilion.[2] Next, adorn the fair hands and arms of the Charmer of Ṣhangkara with beautiful ivory wristlets, bracelets, and armlets; Her lotus-feet and toes with jewelled anklets and toe-rings, and Her nostrils with Gajamuktâ.[3] The Sâdhaka having to the best of his ability adorned the different parts of Her body in this way with ornaments and garlands of flowers, should anoint all Her limbs with scent, sandal, and perfumed gums. Let him then place a gold-embroidered bodice on Her breast."

"Meditating thus on the Devî at the time of Samâdhi, the Sâdhaka should, after performing Bhûtaṣhuddhi[4] and Nyâsas,[5] worship the Queen of Maheṣhvara residing in his heart with the (other) sixteen articles of worship.[6] First, after offering a throne of gems,[7] the Sâdhaka should welcome Her.[8] Next, he should, after offering water to wash Her feet,[9] place Arghya[10] on Her head. Let him

[1] The mark on the forehead worn by pious Hindus.
[2] A line worn by married women.
[3] A pearl said to be formed in an elephant's head.
[4] *Vide ante*, p. 365.
[5] *Vide ante*, p. 373.
[6] Upachâra. These are—(1) Âsana (seat); (2) Svâgata (welcome); (3) Pâdya (water for washing the feet); (4) Arghya (offering of paddy, flower, sandal paste, durva grass, etc., in the vessel or Kuṣhi); (5 and 6) Âchamana (water which is offered twice and sipped to cleanse the lips and mouth); (7) Madhuparka (honey, ghee, milk, and curd); (8) Snâna (water for bathing); (9) Vasana (cloth); (10) Âbharaṇa (ornaments); (11) Gandha (scent); (12) Pushpa (flowers); (13) Dhûpa (incense); (14) Dîpa (light); (15) Naivedya (food offering); (16) Vandana or Namaskâra (prayer). These are the ordinary sixteen Upachâras, but, as appears later at p. 399, other numbers are given.
[7] For Âsana, see last note.
[8] Svâgata, see note 6.
[9] Pâdya (*vide ibid*).
[10] *Vide ibid.*

then give the best nectar[1] for sipping[2] to Her lotus-mouth, and offer Her Madhuparka,[3] and then again water for sipping thrice.[4] Next, he should mentally offer excellent sweet rice, rice mixed with clarified butter, with other food[5] and condiments, a sea of nectar, a mountain-heap of flesh, a mass of fish, all kinds of fruits, edibles, and drinks—the whole well arranged in golden vessels—and then betel with camphor.[6] Next, he should, after mentally worshipping the Âvaraṇa Devatâs[7] of the Devî, perform mental Japa of Mantra.[8] After performing Japa a thousand times, the fruits of the Japa, along with water from the Arghya vessel, should be poured on the left hand of the Devî. Brahmâ, Vishṇu, Rudra, and Îṣhvara, form the support of the bedstead, the upper portion of which is Sadâṣhiva Himself.[9] On this bed, formed of Brahma-vibhûti,[10] is spread a milk-white coverlet, beautifully strewn with every kind of flowers, and on this flowery bed Sureṣhvarî[11] lies in the enjoyment of all forms of happiness. Thus, should a Yogî Sâdhaka meditate upon Her. Next, he should entertain Parameṣhvarî with dances and with singing and playing of music, and then perform Homa for the accomplishment of the worship in all its parts. I shall now speak of this Homa, by means of which a Sâdhaka becomes all consciousness.

"The Homa should be performed with the fire of consciousness in the fire-pit[12] of the Mûlâdhâra-lotus. Âtmâ,

[1] Amṛita. [2] Âchamanîya (*vide* note, p. 391).
[3] See note, p. 391. [4] The second Âchamana. See note *ante*.
[5] Vyañjana—that is, fish and vegetables boiled in water with spices.
[6] This is the Naivedya. See note, *ante*. Vasana, Âbharaṇa, Gandha, Pushpa, have been already described. Mention does not appear to be made of Dhûpa and Dîpa. Now follows Vandana.
[7] Attendant Devatâs who form the suite of the Devî.
[8] See Introduction. [9] The Mahâpreta, as to which see p. 390.
[10] Brahma-power and its manifestation.
[11] The Devî as Lord of all Devas.
[12] In the Homa rite, fire is kindled in a pit (Kuṇḍa) constructed for the purpose, and then the offerings of clarified butter and so forth are poured into fire, the "all eater" who carried them in their thus purified and subtle form to the Devas.

Antarâtmâ, Paramâtmâ, and Jnânâtmâ, are the four sides of that pit made of consciousness. The half Mâtrâ[1] —namely, a small Vindu, with three curved lines beneath— surrounded by the waist-chain of bliss, forms the Yoni Yantra, made of Brahma-bliss.[2] The Sâdhaka should daily perform the Homa, meditating on Iḍâ Nâḍi on the left, Piṅgalâ on the right, and Sushumnâ,[3] the door to Brahman between the two. Dharma and Adharma[4] should be considered to be the Havis, or offering of clarified butter, in this Homa."

Invocation.

The Gandharva Tantra says: "Next, after performing Prâṇâyâma,[5] the Sâdhaka should take handfuls of flowers. The Devî should never be invoked without handfuls of flowers. The Sâdhaka who has controlled his Prâṇa[6] will meditate on the Parameṣhvarî as above described in his heart, and seeing by Her grace that image the substance of which is consciousness in his heart, let him think of the identity between that image manifested within and the image without. Next, the energy[7] of consciousness within should be taken without by means of the Vâyu-vîja[8] with the breath along the nostrils, and infused into the handful of flowers.[9] Thus, issuing with

[1] The Chandravindu, because it is not a full sound.

[2] . The three curves represent in one sense the trivali.

[3] See Introduction and A. Avalon's "Six Centres and the Serpent Force." [4] Righteousness and Unrighteousness.

[5] Control of Prâṇa manifesting as breath (see Introduction).

[6] The vital airs. The control of these airs (vâyu) manifesting as breath actually effects control of the mind.

[7] Tejas. [8] The Mantra "Yang."

[9] The Kûrma Mudrâ is formed with the flowers within. The hands are then lifted to the nostrils. The flower is breathed on through the left nostril with the Mantra "Yang," and the Sâdhaka thinks that along with that air the Devatâ within is brought out and placed in the flowers.

the breath, the Devatâ enters into the flowers. The Sâdhaka should then establish the Devatâ in the image or Yantra[1] by touching it with those flowers. So long as the work of establishing the Devî in the outer image or Yantra is not accomplished, the Sâdhaka should continue to hold those flowers of meditation in his hand. If he does not hold them, Gandharvas[2] avail themselves of the opportunity to worship the Devatâ inside that flowery Yantra,[3] and even if the Sâdhaka thereafter establishes Divinity in the image, Yantra, and the like, by contact with those flowers, he will not reap the fruits of that worship. For this reason the Sâdhaka should, after drawing Her into the flowery Yantra[3] by means of the Trikhaṇḍa Mudrâ,[4] take the Mother of the world, who is all brilliant and forceful energy,[5] out of that flowery Yantra[3] by the force of the invoking Mantra and place Her within the Pîṭha (a general name for images, vessels, pictures, and so forth)."[6]

Those who call the Âryya Society idolatrous because it worships earthen images, and who ridicule it on these grounds, should now open the door of their hearts, and, dispelling the darkness of their eyes, consider whether the children of the Âryya race who are, as it were, tens of millions of Koh-i-noors adorning the heads of the community of worshippers in the three worlds, really worship a Devî made of earth, or a Devî whose substance is consciousness. What is the need of Mantras, Yantras, Yoga, meditation, concentration, and so forth, if we worship a Devî made of earth? If the earthen image be the Devî, why invoke into and establish life in it again? And who in the world is such a fool as to invoke earth

[1] Diagram (see Introduction).

[2] Devayoni, sons of Brahmâ, belonging, together with the Apsaras, their wives, to Indras, heaven. Celestial musicians and choristers.

[3] The flowers which are for the time being the seat of the Devatâ.

[4] The gesture so called.

[5] Tejas.

[6] Author's parenthesis.

into earth ? Moreover, if Gurus, after thorough investigation into the things of the visible world, and who are unequalled in their power to display the principles of spiritual life, have egregiously blundered in not recognizing that earth is earth, who is there in the world who can rectify such blunders ? But we say that they realized it to be the Mother, and not earth. They made themselves and the earth blessed by bringing the Mother into the earth, and by themselves seeing and then displaying to others the presence of Brahmamayî[1] in every molecule and atom of the Brahmâṇḍa.[2] It is therefore with a heart rent with sorrow that we say that it is the descendants of these very men who, through the influence of a pernicious system of non-Âryya education, have lost all spiritual insight, and are themselves ruined by their thought that Mother Brahmamayî,[1] manifest out of grace to devotees, and established in the form which She has assumed out of favour to Sâdhakas, is not Mother, but mere earth. How can those who are engrossed in play with earth understand the play of the Mother ? O Mother of the world ! what trouble thou bringest on thy children ! Even if, on account of this trouble, we are unable to understand the truth concerning Her by our own independent effort, we have surely the privilege to understand the account which She has given of Herself in the form of Ṣhâstra. But of this privilege also we are almost deprived through our ill-fortune. Through want of instruction from competent Gurus, and of the force of Sâdhana, we have lost the privilege of understanding Her commands, even while seeming to understand them. O follower of the idol theory ! how ridiculous it is for you to call the Devatâ's image an idol ! The Devî's substance is eternal consciousness appearing in Her earthen form. In Her eyes infinite crores[3] of living

[1] The Devî as Brahman Itself.
[2] The Egg of Brahmâ, or the Universe.
[3] A crore is ten millions.

forms, such as you, are as dolls, and of no account. Know it for certain that to think of Her as an idol is not an effect of an auspicious glance from Her. Even if you find it difficult to understand such things as devotion, piety, knowledge, or faith, you, too, recognize with bowed heads the Ṣhakti of things.[1] With what heart, then, do you disbelieve the appearance, through the operation of Mantraṣhakti, of a superworldly Ṣhakti, unseen by the senses and minds of men such as you and I? Disease wastes the body, but medicine cures it. Medicine defeats the law of Nature according to which disease destroys the body, and shows its own supernatural or superworldly Ṣhakti (power). By the law of Nature water is always cool, but when in contact with fire it becomes very hot, and, like fire itself, owing to the communication of the Ṣhakti of heat into it, the same water, instead of cooling, causes a terrible burning sensation. Here also the law of Nature, according to which water is cool, is defeated by the Ṣhakti of the thing we call fire. You, too, admit this. How, then, do you disbelieve that, under the influence of Mantraṣhakti, the Brahmaṣhakti[2] residing in the heart of a Jîva comes out with breath, and is established in the outer image of Devatâ? Why do you disbelieve that, under the influence of the Ṣhakti of Mantra, the unconscious state of earth is destroyed and divinity is communicated into it as heat is communicated to water? In fact, it is one of the terrible diseases of the nineteenth century to raise at every word the cry, "The laws of Nature are violated." It is a law of Nature that water is ordinarily cool, and it is also a law of Nature that it will become hot in contact with fire. Similarly, it is a law of Nature that earth will naturally remain earth, and it is also a law of Nature that it will receive divinity[3] under the influence of Mantraṣhakti. Why, then, raise the objection that the law of

[1] Vastuṣhakti.
[2] Brahman as Ṣhakti.
[3] Devattva, the state of Devahood.

Nature is violated? In fact, the root of this objection is to be found, not in the nature of the Universe, but in the nature of the objector. He has, perhaps, with the narrow notions which are the product of his intellect and knowledge, understood Nature herself to be very narrow. And this is why he understands Nature to consist of a few common rules belonging to the small department of unconscious things under the great Nature, Mahâprakṛiti, which is the only source of the Ṣhakti which makes the impossible possible. And for this reason they cry out at every word that the law of Nature is violated. But, as a matter of fact, the law of Nature is one and inviolable, and consequently the appearance of the Devî, whose substance is consciousness in an earthen image, under the influence of Mantra, is natural and self-evident. Really this appearance is but manifestation.[1] For where do you find a place in this Brahmâṇḍa[2] which is beyond the presence of Brahmamayî? She has not to come into image, Yantra, vessel, picture, flower, leaf, or whatever else you may mention; for She is present in all things, and all things are present in Her. But devotees and Sâdhakas are not satisfied with Her presence in a subtle form. This is why, in order to fulfil the desires of Sâdhakas, and in order that they may possess Her sometimes as Bhagavân,[3] sometimes as Bhagavatî,[3] sometimes as Father, sometimes as Mother, sometimes as Lord,[4] sometimes as Îṣhvarî,[5] and so forth; the Devî, who is will itself, though the one and only Îṣhvara and Îṣhvarî, appears in different Sâdhanas and in different forms of

[1] Of that which is already there. It is foolish to talk of any real bringing and going in respect of that which is always present, however its presence may be, owing to our own unenlightened consciousness, veiled from us.

[2] Universe.

[3] The Brahman as the possessor of all powers (Aiṣhvaryya) which belong to Îṣhvara, "the personal God." Bhagavatî is the feminine of Bhagavân.

[4] Îṣhvara.

[5] Feminine of Îṣhvara, or Lord.

Siddhi,[1] playing different plays in different forms—as Ṣhyâma and Ṣhyâmâ, as Umâ and Râma,[2] as male and female, as Gaṇeṣha and Maheṣha, as Lord of wealth and Lord of day, because She is the Îṣhvarî[3] of the hearts of Sâdhakas. This is the reason why, despite Her being the Îṣhvarî,[3] who presides over the Prâṇaṣhakti[4] of the eternal Universe, Her Prâṇapratishṭhâ[5] is effected by the Sâdhaka's Prâṇa.[6] Even though She is the Mother of the world, the Sâdhaka worships Her as his own Mother. If I perform Sâdhana of the Mother, it is not because the Mother is wanting, but because I wish to make good the wants or deficiencies in myself. Even though all other beings of the three worlds perform Sâdhana of the Mother, that Sâdhana does not satisfy me. And the Prâṇapratishṭhâ[5] of the Mother is for fulfilling the desire of my own heart.

In another Tantra it is said: "Prâṇapratishṭhâ[5] in an image of Ṣhiva or Ṣhakti is done by placing the hand on its Brahmarandhra,[7] or forehead, or brow. According to some divisions of Tântrik teachers, Prâṇapratishṭhâ should be done by placing the hand on the Brahmarandhra,[7] forehead, and brow at one and the same time. Prâṇapratishṭhâ in an image should be done by touching the heart in the case of the Vishṇu image, in the case of other Devatâs by touching the feet, and in Ṣhivaliṅga by touching the head."

[1] That is, particular Sâdhanas evoke particular forms.

[2] That is, in various masculine and feminine forms. It is a vulgar error to say, as does Professor Fitzedward Hall in his notes on the Sângkhya, that Ṣhakti is only feminine. Grammatically doubtless it is feminine, but Ṣhakti is, and is the cause of, all forms.

[3] Feminine of Îṣhvara, or Lord.

[4] Ṣhakti manifesting as the vital principle.

[5] The rite by which establishment of Her life in the image is effected.

[6] That is, the particular Prâṇa or vital principle of the Sâdhaka.

[7] That portion of the crown of the head which is called the "fontenelle."

Articles used and Acts done in Worship.[1]

In the Sanatkumâra Tantra it is said: "The Ishṭa-devatâ should be worshipped daily with sixteen Upa-châras,[2] or with ten if it is not possible to worship with sixteen, or with five Upachâras if it is not possible to worship with even ten."

The Jnânamâla, quoted by Râghava Bhatta,[3] says: "The different classes of Upachâra in worship are thirty-eight—sixteen, twelve, ten, and five.[4] I shall now relate what Upachâra are involved in each of these classes, and what fruits are gained by the use thereof.

"The thirty-eight Upachâra are—Âsana (seat), Âvâhana (invocation), Upasthiti (presence),[5] Sânnidhya (nearness),[6] Âbhimukhya (facing),[7] Sthirîkṛiti (making fast),[8] Prasâdana (pleasing),[9] Arghya (offering), Pâdya (water for washing the feet), Âchamana (water sipped to cleanse the lips, mouth, and throat), Madhuparka (honey, ghee, milk, and curd), Âchamana again, Snâna (bathing),[10] Nîrâjana (waving of light),[11] Vastra (cloth), Âchamana (the third time), Upavîta (sacred thread),[12] Âchamana again (the fourth time), Bhûṣhaṇa (ornaments),[13] Darpanâ-valokana (looking at a mirror),[14] Gandha (perfume),

[1] Upachâra. There are ordinarily sixteen of these, as to which *vide ante*, p. 391.

[2] Articles used in worship. The Sanskrit word is kept in the text, as the English term "articles" does not correctly describe Upachâra, which includes not only material articles such as flowers and lights, but welcome, prayer, etc.

[3] The great Tântrik Commentator on the Shâradâtilaka.

[4] As appears from the text which follows, the Upachâra are given in numbers varying from 38 to 3.

[5] That is, the coming of the Devatâ after the invocation.

[6] Her near approach to the worshipper. [7] Facing the Sâdhaka.

[8] The Sâdhaka makes the Devî assume a fixed position before him.

[9] The Sâdhaka gladdens and propitiates the Devî.

[10] The Devî is bathed. [11] That is, before the Devî.

[12] Placing of sacred thread on the image. [13] The Devî is adorned.

[14] A mirror is presented to Her that She may regard Herself and toilet.

Pushpa (flower), Dhûpa (incense), Dîpa (light),[1] Naivedya (offerings of food), Pânîya (offerings of drink), the fifth Âchamanîya (water for sipping as above), Hastavâsa (napkin),[2] Tâmvula (betel),[3] Anulepana (unguent),[4] Pushpâñjali (handful of flowers), Gîta (singing), Vâdya (instrumental music), Nṛitya (dancing), Stuti (reciting hymns in praise), Pradakshiṇa (walking round).[5] Pushpâñjali (second handful of flowers), and Namaskâra (obeisance).[6] These are the thirty-eight Upachâra."

Thirty-six Upachâra.

In the fifty-fifth Paṭala of Nibandha[7] it is said: " Âsana (seat), Dantakâshṭha[8] (stick for cleansing the teeth), Udvartana[9] (anointing the body), Virûkshaṇa (rubbing the body),[10] Sammârjana (rubbing off),[11] Abhyañjana (second anointing, Snâna (bathing) with ghee and so forth), Âvâhana (invocation), Pâdya (water for washing the feet), Arghya (offering), Âchamanîya (water sipped to cleanse the mouth), Snânîya (water for bathing), Madhuparka (mixture of honey, milk, ghee, and curd), Âchamanîya again, Namaskâra (obeisance), Nṛitya (dancing), Gîta (singing), Vâdya (instrumental music and offering of other things),[12] Stuti (reciting hymns in praise), Homa,[13] Pradakshiṇa (walking round), Darpanadarṣhana (looking at a mirror), Châmaravyâjana (waving of Chamara[14]

[1] Which is placed before Her and offered with a Mantra, as are the rest.

[2] After eating and drinking, She cleanses Her mouth, and then a napkin is offered that She may wipe Herself therewith.

[3] This is always chewed after eating.

[4] Sandal paste, perfumed oil, etc.

[5] The Sâdhaka walks round the image—a sign of reverence.

[6] Bowing.

[7] Nibandha Tantra.

[8] The Hindus cleanse their teeth with a stick.

[9] Rubbing the body with perfume and fragrant unguents.

[10] That is, rubbing the unguents in.

[11] Of the unguent which remains on the body.

[12] This is in text, and treated as part of Vâdya.

[13] Sacrifice into fire.

[14] Fly-whisk made of yak's tail.

Ṣhayyâ (bed),[1] Anulepana (unguent), Vastra (cloth),[2] Alaṅgkâra (ornaments), Upavîta (sacred thread), Gandha (perfume), Pushpa (flowers), Dhûpa (incense), Dîpa (light), Validâna (offering of sacrifice),[3] Tarpana (offering libations of water), Âtmasamarpana (self-dedication), and Visarjana (dismissal). These are the thirty-six Upachâra."

Eighteen Upachâra.

In the third Paṭala of the Phetkâriṇî Tantra, quoted in the Shyâmârahasya, it is said: "Âsana (seat), Âvâhana (invocation), Arghya (offering), Pâdya (water for washing the feet), Âchamanîya (water sipped to cleanse the mouth), Snâna (bathing), Vastra (cloth), Upavîta (sacred thread), Bhûshaṇa (ornaments), Gandha (perfume), Pushpa (flowers), Dhûpa (incense), Dîpa (light), Anna (Naivedya),[4] Tarpaṇa (offering libations of water), Mâlya (garland), Anulepana (unguent), Namaskâra (obeisance), and Visarjana (dismissal). A Sâdhaka should perform worship with these eighteen Upachâra."

Sixteen Upachâra.

In the Ṣhivârchana Chandrikâ it is said: "Âsana (seat), Svâgata (welcome),[5] Pâdya (water for washing the feet), Arghya (offering), Âchamanîya (water for sipping as above stated), Madhuparka (mixture of honey, milk, ghee, and curd), Âchamana (cleansing of mouth), Snâna (bathing), Vasana (cloth), Abharaṇa (ornaments), Gandha (perfume), Pushpa (flowers), Dhûpa (incense), Dîpa (light), Naivedya (offerings of food), and Vandana (prayer with hymns in praise). These sixteen Upachâra should be used and done in worship."

[1] Offering of bed. It is imagined that the Devî will repose Herself thereon.

[2] Dresses are offered.

[3] In the case of Ṣhâktas sacrifice of animals and fruits and vegetables, in Vaishṇava worship the latter only.

[4] Offerings of food. [5] The Devî is welcomed as She appears.

Sixteen Upachâra described in Another Way.

In the Mantraratnâvali, quoted in the Kṛishṇarchanachandrikâ, it is said: " Pâdya (water for washing the feet), Arghya (offering), Âchamanîya (water sipped to cleanse the mouth), Snâna (bathing), Vasana (cloth), Bhûshaṇa (ornaments), Gandha (perfume), Pushpa (flowers), Dhûpa (incense), Dîpa (light), Naivedya (offerings of food), Âchamana (water sipped as above), Târnbula (betel), Archana-Stotra (hymns of praise), Tarpaṇa (offering libations of water), and Namaskâra (obeisance)."

Twelve Upachâra.

In the Svatantra Tantra it is said: " Arghya (offering),[1] Pâdya (water for washing the feet), Âchamanîya (water sipped for cleansing the mouth), Madhuparka (mixture of milk, ghee, honey, and curd), Âchamana again (see above), Gandha (perfume), Pushpa (flowers), Dhûpa (incense), Dîpa (light), Naivedya (offerings of food), Pradakshiṇa (walking round), and Namaskâra (obeisance). A Mantrî[2] should perform worship with these twelve Upachâra."

Ten Upachâra.

In the Kâlî Tantra, quoted in the Ṣhyâmârahasya, it is said: " Arghya (offering), Pâdya (water for washing the feet), Âchamanîya (water sipped to cleanse the mouth), Madhuparka (mixture of honey, milk, ghee, and curd), Âchamana (as above second time), Gandha (perfume), Pushpa (flowers), Dhûpa (incense), Dîpa (light), and Naivedya (offering of food). These are the ten Upachâra."

[1] Offering of paddy or unhusked rice (which is always âtapa—that is, sun-dried), flowers, sandal paste, durvâ grass, etc.

[2] He who has the Mantra or secret word (Mantroguptabhâshaṇam yasya asti), or initiated devotee.

Seven Upachâra.

In the Prayogasâra, quoted by Râghava Bhatta, it is said: "Arghya (offering), Gandha (perfume), Pushpa (flowers), Akshata (barley, or âtapa rice), Dhûpa (incense), Dîpa (light), and Naivedya (offering of food). With these is performed seven-limbed worship."

Five Upachâra.

In the fifty-fifth Paṭala of the Nibandha Tantra it is said: "Gandha (perfume), Pushpa (flowers), Dhûpa (incense), Dîpa (light), and Naivedya (offerings of food). These are the five Upachâra. A Sâdhaka should always use these five in worshipping his Ishṭadevatâ."

Three Upachâra.

"The five Upachâra less Dhûpa (incense) and Dîpa light) — that is to say, Gandha (perfume), Pushpa (flowers), and Naivedya (offerings of food)—are known as the three Upachâra.

"The different classes of Upachâra above enumerated consist of items varying from thirty-six to three in number. The misguided Sâdhaka who, for the sake of economy, though able to worship with the first-named classes, proceeds to perform worship with the latter, never obtains the fruits of the worship as stated in the Ṣhâstra."

Rules for Japa.[1]

In the Pichchhila Tantra it is said: "After performing Prâṇâyâma thrice, one should do the Ṛishi and other Nyâsas.[2] Next, after performing the Nyâsa on six limbs,

[1] Japa is defined as Vidhânena mantrochchâraṇam, or the repeated utterance, mentally or physically, of Mantra according to certain rules. It is of three kinds, and is described in the Introduction.

[2] *Vide ante*, p. 373.

one should do the Kulluka Japa.[1] Next, after performing Japa of the Mahâsetu[1] and Setu Mantras,[1] one should do Japa of the Mulamantra[2] the fixed number of times. After this Japa, one should again perform Japa of the Setu and Mahâsetu Mantras, and then make an offering of the Japas. Next, after performing Prâṇâyâma thrice, one should bow to Parameṣhvarî, according to the injunctions relating to bowing with eight parts of the body[3] and so forth, or by touching the earth with only the head."

In the fifth Paṭala of the Sarasvatî Tantra it is said: "I shall now speak of another kind of excellent purification of the mouth (purification consisting of Mantra),[4] without which, O high-favoured Devî! Japa and worship will be ineffectual. O Devî! he who performs Japa with an unpurified tongue commits a sin. For this reason one should purify one's mouth with all care."

In the Kulârṇava it is said: "At the beginning of Japa a Sâdhaka is affected by birth uncleanness, and at the end of Japa by death uncleanness.[5] A Mantra affected by these two forms of uncleanness is never perfect and fruitful. For this reason a Mantra should be cleansed of the two forms of uncleanness which attach to the beginning and the end, and then it should be repeated in Japa. When freed from those two forms of uncleanness, that Mantra grants all forms of Siddhi.[6] Therefore, for the attainment of the fourfold fruit[7] one should perform

[1] See Introduction for a short description of this technical aspect of Mantra.

[2] The primary Mantra of the Devatâ.

[3] Ashṭâṅgapraṇâma—bowing with tips of toes, knees, elbows, nose, and forehead touching the ground.

[4] Author's parenthesis. This is known as Mukhaṣhodhana. For this and other processes, such as Jihvâṣhodhana, etc., processes preliminary to and involved in the right utterance of Mantra, see Introduction.

[5] As to the "birth" and "death" defilements in the case of a Mantra, see Tantrasâra, 75 *et seq.*

[6] Success or fruit.

[7] Dharma, Artha, Kâma, and Moksha (see Introduction).

Japa of the Mûlamantra,[1] commencing and ending with the Praṇava,[2] reciting it one hundred and eight times, or seven times at the beginning and at the end of Japa."[3]

In the Yoginî Tantra it îs said: "The Japa which forms a part of daily worship should be done with the fingers,[4] but not so a Japa in a rite undertaken for the attainment of some desired object. For, in Japas of the latter kind, the rule is that they should be performed with different kinds of rosaries, according to the different kinds of desired objects. The Ṣhâstra does not ordain that such Japas should be performed with the fingers. But, O Maheṣhvarî! if rosaries are wanting, then they may be so performed."

In the Sachchhanda Maheṣhvara it is said: "The rosary which is made of beads of Rudrâksha,[5] coral, lotus-seeds, and joints of Kuṣha grass, is a cause of happiness to the three castes of Brâhmaṇa, Kshatriya, and Vaiṣhya. Women and Ṣhûdras using rosaries made of these beads will be guilty of sin. Rosaries made of other kinds of beads are efficacious for them.

"Rosaries made of beads of Rudrâksha,[5] conch-shell, lotus-seed, wild olive,[6] pearls, crystals, gems, gold, coral, silver, or roots of the Kuṣha grass, are prescribed for householders."

In the Vîra Tantra it is said: "One should carefully perform Japa with a rosary of Rudrâksha beads in the night. But, O great Devi! a rosary of Rudrâksha beads should never be used in Japa during daytime."

In the Rudrayâmala it is said: "A rosary of Rudrâksha beads should never be used in Japa during the day.

[1] *Vide ante*, p. 404.
[2] The Mantra Oṃ.
[3] The Japa is of the Mûlamantra only. It is preceded and concluded by the recitation mentioned in the text.
[4] The counting is done with the thumb on each of the three joints (technically called "yoni") of the fingers. The order, however, in which the joints are touched in counting varies with the Japa and worship.
[5] The seed of a plant used in the worship of Ṣhiva.
[6] Putrañjîva.

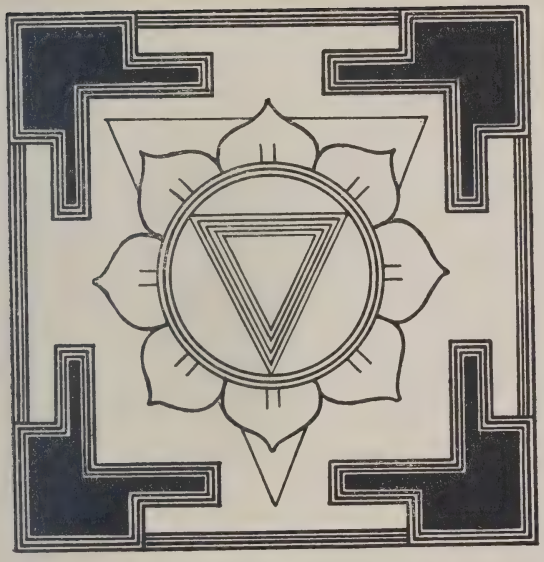
But, O fair-faced Devî! the doing of Japa with a rosary of Rudrâksha beads in the daytime will not be blameable in Puraṣhcharaṇa."[1]

In the Yâmala it is said: "A rosary, which is Ishṭadevatâ Herself, should be daily worshipped and daily used in Japa; for, if a rosary fasts—that is to say, is not used in Japa or worshipped—dangers befall the Sâdhaka."

In the Kaṅgkâlamâlinî Tantra it is said: "Japa should be done one thousand and eight, one hundred and eight, fifty and eight, thirty and eight, twenty and eight, ten and eight, twelve, ten, and eight times. A Sâdhaka who is so able should do Japa with the higher numbers, and others who are not so capable with the lower numbers. O Maheṣhvarî! know that in worship and other great daily rites different numbers are ordained to meet differences in the capacities of Sâdhakas."

[1] As to this form of Sâdhana, see Introduction.

END OF PART II.



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PRESS NOTICES

On Mahânirvâna Tantra, "Hymns to the Goddess," Tantrik Texts (Vols. I. and II.), and Principles of Tantra (Vol. I.).

"Mr. Avalon is, so far as I am aware, a new comer in Oriental studies, but he makes his entrance therein with 'éclat.' His book brilliantly inaugurates the study of the Tantras, the literature of which occupies a front rank in the religious life of Modern India. For the Tantra governs Indian beliefs, doctrines, practices, and institutions. Nevertheless, the learned in Europe have hitherto put them aside, and have neither published any Tantrik texts nor translation of them. Western opinion has crushed them all under the weight of a common ill-fame, and summarily condemned them as compilations which are both stupid and obscene. Mr. Avalon has therefore set himself to work for the rehabilitation of this calumniated literature, and announces for early publication a series of works on the Tantra and its texts. As a commencement he has selected the Mahânirvâna Tantra, notwithstanding, or, rather, for the very reason, that the text has already been translated in India by a Bengali author. For he wished to show how much light an attentive and serious study can shed upon the mere mechanical understanding of words. In his work he has not made the least demand on European learning. He has, on the contrary, been able to dispense with it without prejudice to his research. On the other hand, he shows himself to be familiar with a considerable number of Tantrik works. He cites them with profusion in the original Sanskrit, and derives from them the explanation of technical terms of which the dictionaries do not give us the meaning. His translation is preceded by an introduction of 150 pages, which is the most solid and exact account that has as yet been written on the doctrines of the Tantras, their ontology, mystical phraseology, worship, yoga, and ethics. All items of information given in this exposition are supported by the authorities he cites. We, however, greatly regret that Mr. Avalon has not added to his work an index of the technical terms which he defines in one or another part of his work, for in that

case our dictionaries would have been enriched by an extremely valuable supplement. The depth of the Tantrik current which runs through the whole range of Indian literature will only be appreciated when we are in a position to give precise meanings to many terms which are at present vague and without definition. It is also to the Tantras with their magical invocations (Sâdhana) that we must look for an explanation of all the enigmatical figures which decorate in their swarming multitudes the façades of the Indian temples.

"Mr. Avalon's second volume, part of which has been written in collaboration with Ellen Avalon, has not the same range. Mr. Avalon has there gathered together from various sources in the Tantras, Puranas, Mahabharata, etc., hymns addressed to the 'Goddess,' or Devî, the most popular figure in the Indian Pantheon, and the perfect symbol of the Eternal Feminine in all its innumerable manifestations. The greater number of these hymns are well known even in Europe (amongst Orientalists be it understood), and several have been already translated. But here, again, the notes with which Mr. Avalon has accompanied the text, and which are based on the commentaries or oral instructions of the Pandits, give us a large amount of useful explanation. *Littérateurs* will appreciate the moving strains of these hymns, with their tone which is exalted and yet grave. The historian of religions may with confidence gather therefrom reliable materials for his study." —*Revue Critique.* (Professor Sylvain Lévi.)

"The author has treated the subject with care and affection, and discussed the Shâstra in an impartial manner. In the Tantra, as in other Shâstras dealing with the inner life, there are passages full of technical expressions. It is, therefore, not difficult to realize what endless trouble the author has gone through in the endeavour to master this technical language so as to enable him to write this book. The footnotes show that he has sought the assistance of Sâdhakas versed in the inner meaning of the Tantra. We cannot say whether the publication to the world by a foreigner of these secret scriptures is a fulfilment of the prophecy contained in the Tantras, but we think that more good than evil is likely to result . . . The two volumes in question deserve a very high rank among books of their class. The translation is as lucid as it is complete. In its perusal we do not recognize that we are reading a translation at all. We heartily desire that these books should be warmly received by all."—*Udbodhana.*

"Here, again ('The Hymns'), as in the case of the Tantra, Mr. Avalon is a courageous pioneer, and deserves our grateful thanks, for he opens up still another field of research. One would imagine, from the ill-informed and misinformed animadversions on Indian

religion which we meet with so frequently in the West, that all ended there in empty abstraction without any emotional content whatever. But this is not so. For one religious philosopher of that type of abstractionism there are perhaps 100,000 Bhâktas in India. It is in the soul of the people that we must seek the main characteristics of a national religion, and not in the mind of the exceptional philosopher."—*The Quest.*

"Personally, we are not admirers of either the Tantrik cult or literature . . . but it cannot be ignored by any serious student of Hinduism . . . judged from this point of view, the editor, translator, and commentator are entitled to the gratitude of all students of religion . . . editing has been done with great care . . . with excellent introductions and commentaries."—*Hindustan Review.*

"We welcome these two books for more reasons than one. The Tantras embrace every phase of human life, and there is hardly a branch of learning which is not covered by them. It has been the custom among some people to run down the Tantra Shâstra as obscene and immoral—as containing the germs of anarchy and disorder. It has been the custom among these superficial writers and speakers to opine that our Shâstras are dry, intellectual speculations, which do not, in their higher phases, though devoid of the taint of idolatry, contain anything to touch the different phases of human nature. To them we recommend these two books, if they have a genuine desire to know our Shâstras in their true aspect. They have been translated with great care, and are as faithful reproductions of the texts as translations could be. The Introduction to the Mahânirvâna is a masterly summary of everything that the beginner ought to know, and the footnotes to the translations have added greatly to the value of the book, and have made clear many a knotty point which to the ordinary reader is obscure. We are pleased to notice that the learned author is bringing out other books of this class. It was through the efforts of European scholars that the Vedas and Darshanas were saved from oblivion, and it was left to another European scholar to do justice to the sacred Tantras."—*The Bengalee.*

"These books, dealing with the secret mysticism and magic of India, are the most interesting which have been published in recent years. We will in a forthcoming number deal fully with these volumes. Meanwhile we recommend to our readers the comprehensive volume entitled 'Tantra of the Great Liberation.'"
—*Neue Metaphysische Rundschau.*

"An inestimable benefit to all interested in India and Indian thought, opening up the vast domain of Tantrik lore, which forms one of the most important yet strangely neglected regions in the

realm of Sanskritic learning . . . the prejudice of Western Sanskritists, and the consequent distrust of English-educated Hindus, taking their cue from their European Gurus, have been instrumental in making the Tantra looked upon with disfavour by the present generation. But there is no denying that almost the whole of present-day Hinduism, on both its philosophic and ritualistic sides, has a Tantrik basis . . . masterly translations and admirable introduction to the Tantrik system of thought and self-culture . . . with their very careful editing and beautiful printing in bold Devanâgari characters, their handsome get-up and covers in red, symbolic of the Shâktas faith in the 'mother-aspect' of the Supreme, the publications in this series can vie with all the most famous series of Sanskrit Texts published by the premier Orientalistic societies of the world."—*The Calcutta University Magazine.*

"A great historian has said that it would be the unfortunate lot of some future scholar to wade through the disgusting details of drunkenness and debauchery, which were regarded as an essential part of their religion by a large section of the Indian Community not long ago. It is a matter of congratulation that such an unfortunate scholar has made his appearance . . . To the European reader unacquainted with Tantras it will reveal a new world altogether, so unlike things they have seen, heard, or even read; for few have heard of a religious system which enjoins the enjoyment of the pleasures of life, and even excessive indulgence in them—a system which enjoins offerings of wine and meat and even things unspeakable to the Deity . . . Even the most squeamish critic is bound to pronounce this first attempt at translating a Tantrik work into English to be a success . . . The footnotes will be very much appreciated, as they really elucidate the ideas embodied in the words of the original in the majority of cases."—*The Englishman* (Calcutta).

"For many years past the Shâstra has suffered neglect at the hands of both Indian and European scholars, and manuscripts are rapidly disappearing. This, with the general ignorance prevailing regarding the subject-matter of the Tantra, threatens to pass the Shâstra itself into oblivion, and the thanks of the public, especially of the Hindu public, are due to Arthur Avalon for his attempt at rescuing them from this undeserved fate . . . Arthur Avalon changes all this. He penetrates into the innermost sanctum of our religion . . . dispenses, too, with the supercilious and arrogant manner that is generally adopted by the European scholar in dealing with matters Indian. He writes in the English language, but the matter and method are entirely those of a devout Pandit."—*The Express* (Bankipore).

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"Arthur Avalon has made a very happy choice from amongst the immense material of Indian literature . . . The first attempt which has been made in a European language to place within the reach of a wider circle of scholars one of the numerous Tantras, which constitute the sacred scripture of the Kali, or Sinful Age, and which are, therefore, a highly important source for the study of present day orthodox Hinduism. The undertaking is as praiseworthy as it is difficult—praiseworthy because of the above-mentioned importance which attaches to these magical texts, and difficult by reason of the innumerable obstacles which oppose the European who tries to understand and translate the technical terminology here employed. In this circumstance lies doubtless the reason which up to now has hindered the untiring band of investigators into Indian literature from approaching the Tantras, and it is therefore to be reckoned to the special credit of Arthur Avalon that he has not been deterred from his task by these difficulties . . . The whole work bears the stamp of conscientiousness and accuracy . . . In the case of such a translation even the best Sanskrit dictionary fails in matters of difficulty. It is necessary, therefore, to be familiar with commentaries on the same subject if we would understand what Hindu worship is and means . . . Arthur Avalon has conscientiously fulfilled his obligation; a fact which is noted, so that even the layman may have a notion of the labour which has had to be expended in the completion of this compilation. It is praiseworthy, and deserves to be specially mentioned, that a lady should successfully take part in so difficult an undertaking, and be able to help in the translation . . . For the student of religions there is, then, a mine opened for his inquiries, and we may therefore welcome with pleasure the announcement that the distinguished English Sanskritist has decided to continue his work on the Tantras, and to publish shortly three new works on the same subject."—*Literarisches Zentralblatt für Deutschland* (F. B.).

" Mr. Avalon is greatly daring in attempting an English version of the Tantrik literature describing the beliefs of the Shakta sect worshippers of the Mother Goddess. This body of literature is little known to European students, partly because the subject is repulsive, and partly because its followers are reticent in communicating or interpreting their sacred books. In the present volume (Mahânirvâna), amidst much verbiage and puerility, the reader will find valuable accounts of domestic and temple ritual. A full Introduction and Commentary clears up most of the difficulties. . . . We know so little of the cult of the Goddess Devi that this version of the Hymns in her honour is welcome."—*Folklore.*

" This is not the first time that the Shâstras (other than the Tantra) of the Hindus have been translated by European savants. Since the ' discovery ' of the Sanskrit language by Sir W. Jones, the attention of the learned in Europe has been widely drawn to other Shâstras of the Hindus. But the Tantra Shâstra has not been so fortunate, European savants having been previously under the impression that it was utterly contemptible and full of superstition. Mr. Avalon is the first to attempt to remove this stigma, and he is therefore undoubtedly the object of gratitude of every Hindu. . . . It is not sufficient praise to say that the translation (Mahânirvâna) is excellent and as faithful as possible, for the book has a distinctive feature of its own which we will here describe. . . . The difference between Europe and India is very great. The surroundings, education, inclination, and notions of the European are totally distinct from ours. Whenever, therefore, he endeavours to analyze our Shâstra, Dharma, Arts, and Literature, he judges them by the same standard as his own. The European savants study Indian Shâstra with European eyes, and apply their own preformed conceptions to it. Whilst they show great eagerness to judge what is good and what is bad, they do not show any desire to ascertain the real character of our Scriptures. Where such Scriptures resemble those of the European, they call it good, and condemn it as bad where they differ. Taine displays this defect in the European character in the following observation: ' Here close by us is poor Mr. Max Müller, who, in order to acclimatize the study of Sanskrit, was compelled to study in the Vedas the worship of a moral God—that is to say, the religion of T. Paley and Addison.' Whether that be so or not I will not inquire, my purpose being merely to illustrate how Europeans impose their notions either consciously or unconsciously on us. And thus their incomparable zeal and great labour is often lost. Mr. Avalon, however, has not so done. He did not begin his study with any preconceived notions, but in the true spirit of a searcher after truth. He has

carefully examined the Shâstra with Indian eyes. Abstaining from abuse, he has endeavoured to understand it. . . . I do not wish to discuss whether the Mahânirvâna Tantra is good or bad, or adapted to the present age or not. What I have to say is that the way A. Avalon has dealt with it is best. . . . Praise or blame the Shâstra if you like, but first try to understand the subject before expressing your opinion."—*Pratibhâ* (Dacca). (Sj. Upendra Chandra Guha.)

"It is quite true that hitherto the Tantra Shâstra, or body of treatises dealing with the rites, ceremonies, and practices and doctrine of what we may venture to call Hindu nature-worship, has hitherto been practically a closed book to Western scholars, and that Mr. Avalon is doing a very great service for students of comparative religion by making a small part of it accessible. But it is a most difficult and dangerous subject in every way, and confronts us with endless problems, religious, psychical, and moral, that are almost undreamed of to-day in the West. . . . Pandit Bhattachâryyas' treatise is a very able polemic filled with outbursts of high rhetorical beauty in defence of the Tantra, in which he skilfully avoids the abuses that cluster so thickly round the subject, and dexterously makes the high ideas of Indian philosophy subservient to his purpose. . . . The treatise, of which the present volume represents Part I. only, is the most remarkable pronouncement on the subject which has yet appeared, and Mr. Avalon is to be thanked for making it accessible to Western readers. It is full of points of very great interest."—*The Quest.*

"It is strange that, though Hinduism and its sacred writings have been critically studied by Western scholars for nearly a century, this Tantrik phase and its Scriptures have been hitherto neglected, with the result that very little is known of them, and that little, too, is full of misconception. To the ordinary mind the Tantra is associated with all that is abominable in Hinduism, and its very mention is enough to provoke disgust. . . . This work of Mr. Avalon is a generous as well as a courageous task, and if at the end of his labours he succeeds in removing even something of the stigma which attaches to the name of Tantra he will have achieved no ordinary triumph. . . . This particular corner of the field of Sanskrit is virgin soil, and Mr. Avalon has entered upon it with enthusiasm, and persists in it with a doggedness that augurs well for his final success. His programme of operations has already met with discouragement from what we may call the orthodox school of philologers, and one critical authority rather uncritically said that he was devoting his years to the elucidation of 'brainless hocus pocus.' But we are glad to see that his labours have been highly extolled in Bengal, the present

home of Tantrism, which is delighted at the disinterested efforts of an Englishman to vindicate their faith and its underlying philosophy before the learned world. One excellent trait of his scholarship is that he does not treat the Tantra writings as merely to be understood with the aid of the Sanskrit dictionary and grammar. He has studied them as living human documents expounded by indigenous Pandits . . . a skilful exposition (' Principles of Tantra ') of Tantrik doctrines by one of these Pandits themselves . . . it is very trenchant."—*The Times of India* (Bombay).

" The appearance of Arthur Avalon as an exponent and defender of the Tantras is a momentous event in the history of Sanskrit research. No better or sturdier champion the Tantras could secure in modern times, and his powerful grasp of the Tantrik philosophy and ritualism, his thorough appreciation of the Tantrik ideals and methods, his unabating energy and zeal in tackling the Tantrik mysteries, more than justify in us the hope that educated minds in the East as well as West will be ere long disabused of all that mass of prejudice that they have allowed to gather round the name of Tantra. It is needless to point out that this noble vindication of the Tantras redounds directly to the benefit of Hinduism as a whole, for Tantrikism in its real sense is nothing but the Vedic religion struggling with wonderful success to reassert itself amidst all those new problems of religious life and disclipine which later historical events and developments thrust upon it. . . . In this new publication (' Principles of Tantra ') Mr. Avalon has not only fully maintained the tradition of superior merits in his translation, but has again brought out before the world of Sanskrit research another testimony of his wonderful amount of study and insight in the shape of another Introduction no less profound and weighty than his Introduction to the ' Tantra of the Great Liberation.' But the most noteworthy feature of this new Introduction is his appreciative presentation of the orthodox views about the antiquity and the importance of the Tantras, and it is impossible to overestimate the value of this presentation."—*Prabuddha Bhârata* (Mayavati, Himalayas).

" Mr. Avalon has not only rendered a great service to Indian literature, but has rescued from obscurity the life-work (' Principles of Tantra ') of that great Pandit. . . . The crowning merit of his work consists in this—that it is, to the best of our belief, a first handbook of Tantra written straight out of personal experience. . . . To a mind of superior vigour and acuteness Mr. Avalon unites a far more extensive intimacy with the products of Indian thought than we have ever encountered, after acquaint-

ance with hundreds of educated Europeans, in any other individual of his class. . . . A work of this nature, which seems to anchor the mind in the solid substance of Tantrik principles, cannot but be beneficial."—*Amrita Bazar Patrika* (Calcutta).

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PRINCIPLES OF TANTRA

PART II

THE TANTRATATTVA OF SHRÎYUKTA ŞHIVA CHANDRA VIDYÂRNAVA BHATTÂCHÂRYYA MAHODAYA

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WITH AN INTRODUCTION BY

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